

J. P. 1816.

THE
DESTRUCTION
OF
TROY
BEING

The SEQUEL of the ILIAD.

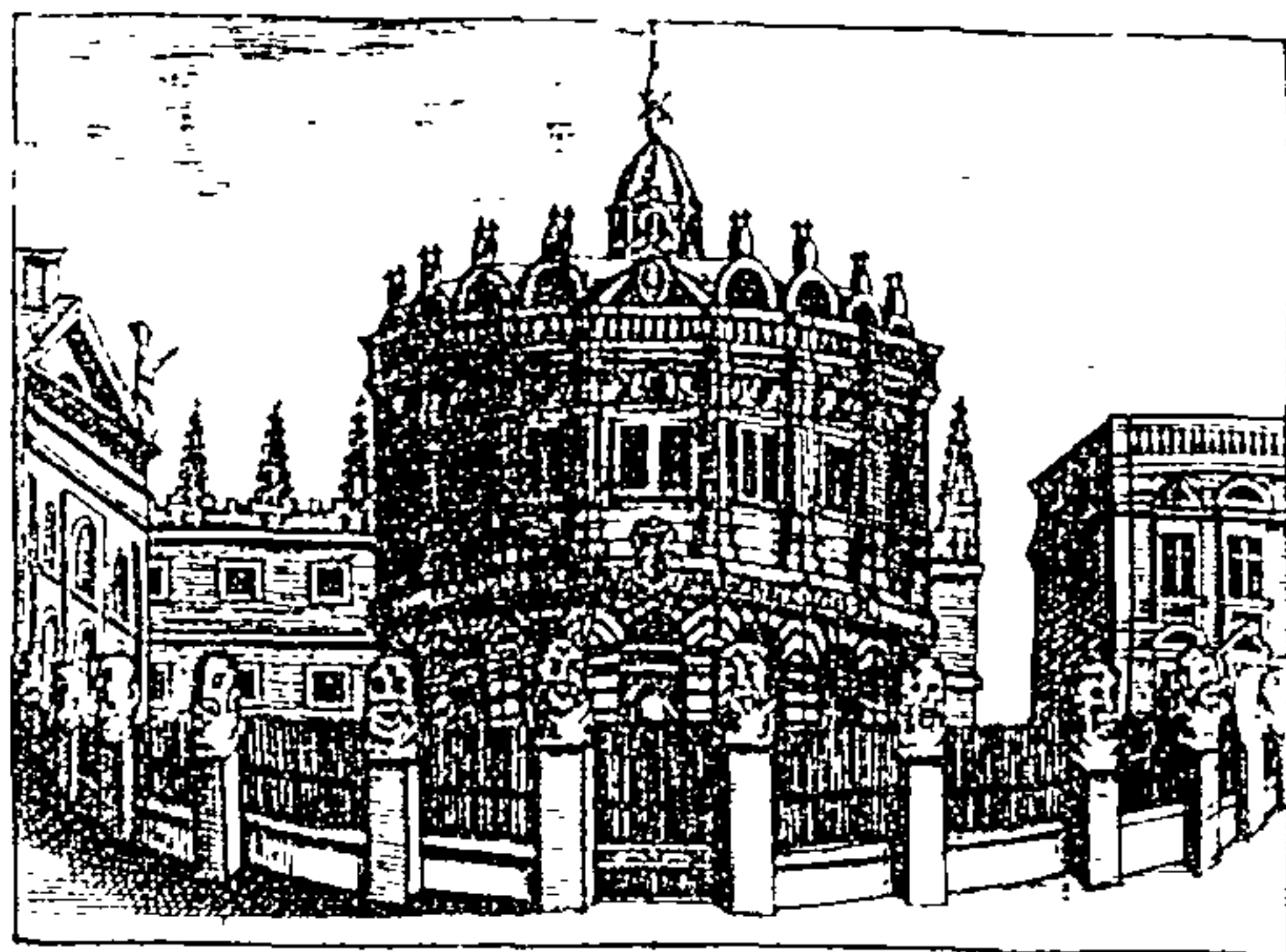
Translated from the *Greek* of

TRYPHIODORUS.

With NOTES.

By J. MERRICK Scholar of *Trinity Coll. Oxford.*

*Tu canis æterno quicquid restabat Homero,
Ne careant summâ Troïca Bella manu. Ovid.*



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Imprimatur,

THEOPH. LEIGH,

Vice-Can. Oxon.

Oct. 26. 1739.

THE P R E F A C E.

PERFORMANCES of this Kind are usually ushered in by an Encomium on the Author: But as every one has a natural Partiality for what has cost him some Labour, and the Translator is generally apt to prevail over the Critick, it may be proper to refer the Reader, for a Character of the following Poem, to Those who had no particular Reason to be prejudiced in it's Favour. What Reputation the Author of it bore among the Ancients, may be gathered from his having the Title of a Grammarian bestowed on him: a Title, which (as is proved in the following Dissertation) was peculiarly applied to Those, who excelled in every Kind of Writing. The Profession, styled by them Γραμματικὴ, was the same with the Belles Lettres, or Polite Literature, among the Moderns. Such was the Judgement of the Ancients with regard to Tryphiodorus; and
that

T H E P R E F A C E.

that later Criticks (who are refer'd to in the same Dissertation) have had as favourable an Opinion of him, may be seen from the Commendations, which they have given him. It will be needless to add any thing farther in his Behalf, or to make an Apology for attempting an English Version of a Poem, which has already passed through seven or eight Translations in another Language. As to the Notes, which are here subjoyned to it, the Design of them was, not only to explain the more difficult Passages of the Author, but to point out the several Beauties or Blemishes which appeared in him. And if he is in some Parts vindicated, where he seemed to be unjustly condemned, other Passages are taken Notice of, which, though they seem exceptionable, had escaped uncensured.

As Tryphiodorus has borrowed some Expressions and Hemistichs from the Iliad and Odysey, it is hoped, it will not be objected as a Fault, that his Translator has taken the same Freedom with our English Homer. That such Liberties are not uncommon, must be owned by every one, who has at all been conversant with the best Writers of Antiquity. The Story of the Painter
ter

THE PREFACE.

Æter Galaton (who drew Homer αὐτὸν μὲν ἐμῶντα, τὰς δὲ ἄλλας Ποιητὰς τὰ ἐμνημονεύειν ἀναμνήσας) is a sufficient Proof of it; and the following Verses of Manilius are a farther Confirmation of it.

Cujusque ex ore profusos
Omnis Posteritas latices in carmina duxit,
Amnemque in tenues ausa est diducere ri-
vos,
Unius fœcunda bonis.

Homer and Hesiod have several Lines in common, and the same Practice has been universally continued in succeeding Ages. Virgil has often transcribed from Ennius and Lucretius without the least Variation, and Silius Italicus is as much indebted to Virgil. If Poets of the greatest Character have thus copied each other's Expressions, it is but reasonable to allow Others to do That through Necessity, which They have done by Choice. This general Acknowledgement will, I hope, excuse me to the Reader, when he finds, that I have sometimes substituted a borrowed Expression, instead of a less proper one of my own.

I ought

THE PREFACE.

I ought not to conclude, without expressing a due sense of my Obligations to Those, who have favoured this Work with their Subscription: the Encouragement, which it has met with, has far exceeded it's Author's Expectation, and is a sufficient Instance of their Readiness to promote even the meanest Attempts in Learning.

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A
DISSERTATION
ON THE
LIFE and WRITINGS
OF
TRYPHIODORUS.

IT is a common Observation that we seldom sit down to a Book with Pleasure, till we are somewhat acquainted with the Life and Character of the Author. I have therefore endeavoured to gratify this natural Curiosity in the Reader, by collecting what imperfect Notices I have been able to meet with, either in the Ancients or Moderns, with Regard to *Tryphiodorus*. What I have to say on this Subject, will rather relate to his Works than to the Circumstances of his Life, since those of the Ancients who have mentioned him have been much more particular
a in

in their Accounts of the Writer than of the Man.

We learn from ^a *Suidas* that he was an *Egyptian*; but whether he was a Christian or a Heathen is uncertain; the learned ^b *Fabricius* ranks him among the Heathen Poets, and that he is to be reckoned in that Number is probable from his being mentioned by ^c *Hesychius* the *Milesian* in his Treatise of illustrious Men: For ^d *Suidas* tells us that *Hesychius* in that Treatise takes no notice of any Christians.

His Reputation among the Ancients, if we may judge from their having given him the Title of a ^e *Grammarians*, was very considerable. ^f “For though the Word

a In voce Τρυφιδωρ.

b *Biblioth. Græca*. Vol. 7. p. 723.

c In v. Νέστωρ.

d In v. Ηούχιος. It is possible indeed that *Suidas* might be mistaken in this assertion, as he is in the supposition which he builds on it, when he collects from thence that *Hesychius* himself was not a Christian. *Vid.* *Fabricii Biblioth. Gr.* lib. 5. cap. 5. p. 240.

e *Suid.* in v. Τρυφιδωρ.

f *Chambers, Univ. Dictionary.* *Appellatio Grammaticorum Græcâ consuetudine invaluit, sed initio Literati vocabantur. Cornelius quoque Nepos in libello, quo distinguit literatum ab rudito, literatos quidem vulgò appellari ait eos, qui aliquid diligenter & acutè scientérque possint aut dicere aut scribere. Sueton. de Ill. Gramm. cap. 4.*

“*Grammarian* be now frequently used as
 “a Term of Reproach, and applied to Per-
 “sons wholly attentive to the *Minutiæ* of
 “Language, it was anciently a Title of
 “Honour, and particularly bestowed on
 “such as wrote well and politely in eve-
 “ry Kind.” It is certain that this Appel-
 lation would never have been applied to
 the best of the *Greek* Poets, such as *Ara-*
tus, *Callimachus*, and *Apollonius*, were it
 not to be taken in an honourable Sense,
 nor can we understand *Bibaculus* in any
 other Sense, when, in his *Elogium* on *Va-*
lerius Cato, he styles him

Summum Grammaticum, optimum Pœ-
tam.

It is impossible to determine with any
 Exactness the Age in which our Author
 lived. ^h *Vossius* is surprized that *Gyraldus*,
 in his ⁱ Dialogues concerning the Poets, has
 placed his Picture among those who wrote
 in the Time of the *Ptolemies*; but *Gyral-*
dus’s Inaccuracy in this Respect is the less

g *Ap. Sueton. de Ill. Gramm. cap. 11.*

h *De Poetis Græcis. cap. 9.*

i *Dialog. 3. p. 166. Ed. Lugd. Bat.*

IV DISSERTATION.

to be wondered at, since he tells us himself, at the ^k Beginning of the same Dialogue in which he mentions *Tryphiodorus*, that he has not always observed the Order of Time in which the Poets whom he treats of lived, but has set them down in the same Order in which they came into his Memory: So that we cannot be certain what were *Gyraldus's* real Sentiments with Regard to *Tryphiodorus's* Age. *La Cerda's* Opinion as to this Particular may be more easily discovered: It is plain that he supposed our Author to be of greater Antiquity than *Virgil*; since, in his Commentary on the ^l *Æneid*, he points out several Passages which he imagines to have been borrowed from *Tryphiodorus*. But ^m *Neander*, M. ⁿ *Bochart*, and ^o *Simson*, though they do not go about to determine the exact Time when he lived, allow *Virgil* to have written some Time before him.

^k *Nec quicquam vos moveat, nec, ut aiunt, in digitos rogo mittatis, si Poetarum ordinem & tempora aliquando immutasse videbor: quo enim ordine memoria suppeditabit, eo narrabo.* p. 117.

^l *Lib. 2. v. 13, 15, 59. & Lib. 10. v. 248.*

^m *Annot. in Tryphiodorum.* p. 233.

ⁿ *Lettre a M. Segrais sur la question si Enée a jamais été en Italie.*

^o *Chronicon Cathol.* part. 2. p. 75.

^p Others have ventured farther in their Decisions, and because they have observed a Resemblance between his Style and That of *Quintus Calaber*, *Nonnus*, *Coluthus*, and *Musæus* who wrote the Poem on *Hero* and *Leander*, suppose him to have lived about the same Age with them: But we are still in almost the same uncertainty as before; since neither the Age of *Calaber*, nor of *Nonnus*, or *Musæus* are any better known than That of *Tryphiodorus*: *Coluthus* indeed is expressly affirmed by ^q *Suidas* to have lived under the Emperour *Anastasius*; but the Conformity of Style in his Poem on the Rape of *Helen* (which is the only Work of his now extant) and in *Tryphiodorus's* on the Destruction of *Troy* ^r is by no Means a sufficient Proof that

^p Rhodomanni *Præf. in Q. Calabrum*. Vossius *de Poetis Gr.* cap. 9. *Vid. Journal des Sçavans*. Tom. cviii. p. 543. & *la Dictionnaire Hist. & Crit. de M. Bayle. in v. Quintus Calaber*.

^q Among some extracts which have been sent me from the Empress *Eudocia's* *Ιωνία* (a Manuscript in the King of France's Library) there are the following words relating to *Coluthus*, which are literally the same with those in *Suidas*. Κόλυθος Λυκοπολίτης Θηβαῖος ἐποποιός· μετὰ τὸν ὅτι τῷ χρόνῳ Ἀναστασίου τοῦ βασιλέως. Ἐγραψε καλοδωρικὰ ἐν βιβλίῳ ἐξ, ἐγκώμια δὲ ἐπὶ τῶν καὶ Περσικῶν.

^r Neque de ætate Cointi adeò certi quicquam constat, licet ex caractere carminis, lubrico nimis argumento, Rhodomannus & post eum alii conjecerunt propinquum fuisse ætati Nonni, Coluthi, Tryphiodori & Musæi. *Fabric. Biblioth. Gr. lib. 2. cap. 7. §. 6.*

they

they were Contemporaries. *Nonnus* has indeed a great many very remarkable Expressions both in his Paraphrase of St *John's* Gospel, and in his *Dionysiaca*, which are likewise to be found in his Countryman *Tryphiodorus*; for which reason ^s *Barthius* styles him one of *Nonnus's* Disciples: But there is as much reason to believe that *Nonnus* borrowed them from *Tryphiodorus*, as that *Tryphiodorus* was obliged for them to *Nonnus*; and to *Barthius's* Authority we may oppose That of ^t *Leo Alatius*, who positively affirms that *Tryphiodorus* was more ancient than either *Nonnus*, *Coluthus*, or *Musæus*. However it be, I find that a great Number of ^u Authors venture to fix the Age of *Tryphiodorus* to the Times of *Anastasius*: That he was at least so old is apparent from his being mentioned by ^w *Hesychius*, and that he was not

^s *Animadv. in Claudian. pag. 13. Ed. secundæ.*

^t *De Patriâ Homeri. cap. 4.*

^u *Lambecii Prodr. Hist. Lit. p. 254. Reinsii Epist. 67. ad Rupert. Philips Theatr. Poet. Lundii Compend. Biblioth. Gr. Borrichius de Poetis Græcis. p. 18. Königii Bibliotheca vetus & nov. Baillet, Jugemens de Sçavans. Dacier, Remarques sur l'Odyssée. livre 4. J. Fabricii Hist. Biblioth. sue. Part. 3. p. 510.*

^w *Antiquissimus, quod sciam, qui mentionem Tryphiodori fecit, est Hesychius Illustris, ubi de Nestore Lycio. Post Hesychium (qui sub Anastasio Imp. claruit) Suidas, Tzetzes &c. Fabric. Biblioth. Gr. lib. 2. cap. 7. §. 8.*

so ancient as *La Cerda* thought him may be collected from what ^x *Hesychius*, *Suidas*, and *Eudocia* say of his having written a Poem in Imitation of one *Nestor*, who flourished under the Emperour *Alexander Severus*; for that the Words *ἐκείνου ἀντὶ* imply that he took *Nestor's* Poem for his Pattern is, I think, agreed on ^y all Hands. All therefore that can be determined in Relation to our Author's Age is that he lived between the Reigns of *Severus* and *Anastasius*, the former of which died at the Beginning of the third Century, and the latter at the Beginning of the sixth. ^z

After we have thus inquired into the Age of *Tryphiodorus*, the Reader may expect an Account of his Writings, which are said to have been very numerous; but none of

x *Vide infra.*

y *Vid. Volaterrani Geogr. lib. 17. Leonici Var. H. lib. 3. cap. 61. Della Poetica di Fr. Patrici la decia historiale. lib. 1. p. 126. Th. de Pinedo in Steph. Byz. in v. Ἀλέξανδρ. Menagiana. Tom. 4. p. 172.*

z *Fabretti* therefore, in his Explanation of the *Tabula Iliaca* (p. 369.) must be mistaken, when he imagines that the Author of that Monument (which he supposes to have been made either in *Claudius* or *Nero's* reign) was directed in one part of it by a passage in *Tryphiodorus*. *Fabretti's* words are these. *Hic mœnibus intactis Equus introducitur; quia Tryphiodorus portas, numine Divûm ampliores subito factas, fatalem machinam admisisse fuxit.*

VIII DISSERTATION.

them are come down to us, except the following Poem on the Destruction of *Troy*: The Names of some of those which are lost are preserved by *Suidas*.

The first of them is his *Marathoniaca*, which was probably written on the Victory which *Miltiades* obtained over the *Persians* at *Marathon*; a Subject on which the Hands of the most celebrated ^a Poets and Painters of Antiquity were employed. A modern ^b Critick has ventured to pass his Judgement on this Performance, though there be nothing now left of it but the Title: He affirms that *Tryphiodorus*, in chusing the Battel of *Marathon* for his Subject, must have trespassed against the

^a *Plutarch* (if he be rightly quoted by *Dresenius* in his Notes on *Joseph* of *Exeter*) tells us that no less than three hundred Authors had written on the Battel of *Marathon*. *Pliny* in his Natural History (*lib. 35. cap. 8.*) mentions a picture of it drawn by *Panaus*, and another picture of it drawn by *Polygnotus* is mentioned by the same Author. *Lib. 35. cap. 9.* Vide *Pausan.* *Ælian.* *Corn. Nep.*

^b *Hi sunt Poetæ prioris generis, quos reprehendit Aristoteles propterea quod unius hominis multas imitati sint actiones dissimiles genere. Alios posterioris ordinis recenseamus: ac primò quidem eos, qui unam multorum actionem expressere. — Inter hos collocandus est Tryphiodorus qui bellum Marathonium, Corn. Severus qui bellum Siciliense, Archias qui bellum Cimbricum tractârunt versibus. Bellum quippe una est actio, sed ducum multorum. Gallutii Vindicationes Virgilianæ. pag. 206.*

Rules

Rules of Epic Poetry. For *Aristotle* lays it down as a Maxim, that the Action of an Epic Poem should be one single Action of one Hero; whereas a Battel (says this Author) though it be a single Action, is the Action of more Heroes than one. But this Objection is easily answered, whether *Tryphiodorus* had or had not any Intention of writing an Epic Poem: If he had, *Miltiades*, who bore the chief Command in the War, might likewise be the Heroe of the Poem; if he had no such Design, (as it does not appear that he had, any more than Mr *Addison* or Mr *Philips*, when they took the Battel of *Blenheim* for their Subject) the Precept which *Aristotle* has delivered does not at all concern him.

Another of his Poems was intituled τὰ
καὶ Ἰπποδამείαν, which *Gesner* supposes to
have been written on the Battel of the *Lapithæ* and the *Centaur*s at *Hippodamia's*
Marriage. But this is only Conjecture, and
so much the less to be depended on, as
there have been several other Women of
that Name; particularly one, the Daugh-
ter of *OEnomaus* and Wife of *Pelops*, who

c *Onomast. Pr. Nom.*

seems to have been much more celebrated than any of the rest.

*Cui non dictus Hylas puer, & Latonia
Delos,
Hippodameque, humeroque Pelops insi-
gnis eburno? Virgil.* ^d

This *Hippodamia* might perhaps be the Heroine of *Tryphiodorus's* Poem. The Tragedy of *Sophocles*, which ^e *Stobæus* quotes by the Name of *Hippodamia*, was in all Likelihood written on this Subject, and might possibly be the same Play, which some ^f Authors quote by the Name of *OEnomaus*: It being usual among the Ancients (as well as among the Moderns) to distinguish the same Play by different Titles. ^g

The Paraphrase of the Comparisons in

^d *Georgic. lib. 3. v. 6.*

^e *Serm. 27.*

^f *Diog. Laertius. Julius Pollux. Athenæus. Scholiastes Sophoclis. Suidas.*

^g So the *Hippolytus* of *Seneca* is cited by *Priscian* under the name of *Phædra*, and his *Troades* under the name of *Hecuba* by the same Author and by *Val. Probus*: The like may be observed of several of *Plautus's* Plays; so that the Tragedy of *Sophocles*, which *Stobæus* quotes, might perhaps be intitled Οἰνόμαος ἢ Ἰπποδάμεια, as *Antiphanes* wrote a Comedy called Οἰνόμαος ἢ Πέλωψ. *Athen. Deipnos. lib. 4. cap. 2.*

Homer,

Homer, which *Suidas* speaks of, is ^h generally ascribed to this *Tryphiodorus*, though the Manner in which it is mentioned by ⁱ *Suidas* leaves us some Room to doubt whether it was written by Him, or by another of the same Name: Neither can it now be known whether it was written in Verse like that of *Pfellus*, or in the same Manner in which some Passages in *Homer* have been paraphrased by *Plato* and *Aristides*. ^k

I could wish there were the same Reason to doubt whether the Lipogrammatick *Odyssy* were written by our Author, or by some other; but *Suidas* expressly ascribes it to the same *Tryphiodorus* who wrote on the Destruction of *Troy*. The Work itself is entirely lost, and it had been much to the Advantage of it's Author's Reputation, if the Name of it had likewise been forgot-

^h Vide Volaterrani Geograph. lib. 25. Hofmanni Lex. Univ. Fabricii Biblioth. Gr. lib. 2. cap. 5. §. 118. & lib. 2. cap. 7. §. 8.

ⁱ Conf. Gesneri Biblioth. *Suidas*'s words are these.

Τρυφίδωρος, Αιγύπτιος, χημματικός, και ποιητής ἐπῶν, ἐγραψε Μαρτυριακά, Ιλίου ἄλωσην, τὰ καὶ Ἰστροδάμειαν, Οδυσσειαν λειποχράμματος. Ἔστι δὲ πεινμα τῶν Οδυσσεύος χαμῖπτον, και ὅσα μυθελογῶσι αὐτῷ. Καὶ ἄλλα.

Τρυφίδωρος. Ἀλέξορα ἐγραψε δι' ἐπῶν. Παράρρησιν τῶν Ομήρου παραβολῶν, καὶ ἄλλα πλεῖστα.

^k Fabricius in his *Bibliotheca Græca* (lib. 2. cap. 3.) mentions several Paraphrases on *Homer* both in Verse and Prose.

ten. Very different Accounts are given of this Performance; but, whichever is the true one, the Attempt was equally useless and absurd. It is generally believed that the Poem was divided into as many Books as there are Letters in the *Greek* Alphabet, and that in the first Book there was no Word which had an *Alpha* in it, in the second none which had a *Beta*; in the same Manner he is thought to have proceeded through the whole Work, leaving out in each Book that Letter by which the Number of it was distinguished. This is what we may gather from *Hesychius* and *Suidas*; but *Eustathius* tells us no more than that this *Odyssey* was so contrived as to want the Letter *Sigma*: If this be true, says the learned ¹*Fabricius*, the Author must have excluded the very Name of *Ulysses* (ΟΔΥΣΣΕΥΣ) from a Poem of which he was the

¹ Tryphiodorus Ægyptius, præter hanc Aetiam, ab Hesychio Illustrati in Nescio: tractatur scripsisse Odysseam λειποσέλιμω, ita ut primo Libro, nullum esset α, secundo nullum β, atque in cæteris, ut supra in Nestore dixi. Equidem Eustathius in Prolegom. ad Odysseam p. 4. hoc aliter accepit; existimavit enim in toto Tryphiodori opere nullum fuisse Sigma; quod si verum est, exulavit ab universo poemate ipsius nomen Ulyssis. Ejus verba sunt: Οδυσσεὺς λειποσέλιμω πῶτα ἰσόντω ἀπὸ δέσας αὐτὰς τὸ σίγμα. Sed ex his ipsis constat Eustathio neutiquam visam hanc Odysseam. Fabricii Biblioth. Gr. lib. 2. cap. 5. §. 118.

Subject. One might be apt to think that this were impossible, and that *Eustathius* therefore must be mistaken, were not the Lipogrammatick Work of *Fulgentius* (which will be spoken of hereafter) still extant, the first Book of which wants an *A*, and the second a *B*, though the one gives us the History of *Adam*, and the other of *Abel*.

Some have understood *Eustathius*, as if he had not said that *Tryphiodorus* wrote an *Odyssey* himself, but that he ^m altered *Hom*er's *Odyssey* in such a Manner as to take out all the *Sigma*'s which he found in it: That the Reader may be the better able to judge whether these Authors or *Fabricius* (to whose Authority That of *Isaac* ⁿ *Casau-*
bon may be added) have put the right Interpretation on *Eustathius*'s Words, I shall transcribe the whole Passage relating to this Particular. λέγεται ὅτι παρείδαλε τῇ Ἰλιάδι ἐκείν(ς)

m Τρυφίδωρος ἐξελὼν τὸν Ομήρου ποιήσας τὸ σῆμα ἀφ' τοῦ ἀπαρίσσει ἐν τῇ ᾠγῇ τὸ σίγμα. Matth. Devarii Ind. Gr. in Eustath. Corf. Angeli Caninii Dialectorum Canones. p. 81.

n Certum est multos à Veteribus literæ illius (S) sibilum resugisse, adeo ut non pauci carmina integra sine sibilo composuerint. Tryphiodorus quidam Odysseam λεπτογράματον, cui nullum inerat Sigma, olim ediderat, ut narrant Poetæ Interpretes. H. Casaubon. Animadv. in Athenæum. lib. 10. cap. 16.

(scil.

(*scil.* Τιμόλαος) εἶχον πρὸς εἶχον, ἐπιγράψας τὸ σύγγραμμα
Τρωικά, οὕτως,

Μῆν' αἶδε θεὰ Πηληϊάδεω Ἀχιλῆϊ,
 Ἦν ἔτετο Χρῆσθ' κεχλωμένῳ· εἵνεκα κέρους,
 Οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε
 Μαρναμένοισι ὅτε Τρωτὶν ἄτερ πολέμιζον ἀνακίῃ.
 Πολλὰς δ' ἰφθίμοις ψυχὰς αἶδι' ὠροῖαψεν,
 Ἐκτ' ὅτε ἐν παλάμῃσι δαιζομένων ὑπὸ δ' ὕει.

Καὶ ἔγω μὲν ὁ εἰρημνύς τι Τιμόλαος τὴν Ὀμηρικὴν Ἰλιάδα ὡς εἴη ὀν-
 θελεύσας ἐλίπανε. Τρυφιδώρως δὲ φασιν, ἀνάπαλιν αὐτῇ δραμῶν,
 Οδύσειαν λειπογράφηματον ποιῆσαι ἰσχυρῶς, ἀπελάσας αὐτῆς τὸ
 σῆμα. “It is said that one *Timolaus* inter-
 “polated the *Iliad*, by adding to each Verse
 “of *Homer* one of his own. ° The Work
 “was inscribed Τρωικά, and was written in
 “the following Manner.

Μῆν' αἶδε &c.

“Thus the above-mentioned *Timolaus* en-

o This account of *Timolaus*, was borrowed by *Eustathius*, and
Suidas, from *Hesychius* the *Milesian*. *Suidas* mentions another
Performance of the same kind written by one *Idæus*, which
Spondanus (in his Argument prefixed to the *Iliad*) confounds
with this work of *Timolaus*. The same Lexicographer gives us
a Specimen of another Interpolation of the *Iliad*, in which a
Pentameter verse was inserted between every verse of *Homer*.
This Work, he tells us, was written by one *Pigres*, who is
thought by some to have been the Author of the *Batrachomyo-*
machia.

“larged

“larged *Homer's Iliad*, by inserting a Mix-
 “ture of his own. But *Tryphiodorus* is said
 “to have pursued a quite contrary Me-
 “thod, and to have composed a Lipogram-
 “matick *Odyssey*, from which He entirely
 “excluded the Letter *Sigma*.” Their Opi-
 nion who suppose *Eustathius* to have meant
 that *Tryphiodorus* only altered *Homer's O-*
dysssey, by taking out the Letter *Sigma*, may
 seem to be countenanced by his saying that
 our Author's Design was directly opposite
 to that of *Timolaus*, which was manifestly
 an Enlargement of *Homer's Iliad*. But,
 besides that the Words *ὀδύσειαν λευπογράμματον*
ποίησαι do in their most obvious Construction
 signify that he made an *Odyssey* himself,
 what follows in *Eustathius* plainly deter-
 mines his Meaning; for his conjecture that
Tryphiodorus might take this Method, to
 help a Defect in his Pronunciation, and
 make it the easier for him to recite his
 Poem, does, I think, manifestly imply that
 it was a Composition of his own. ¶ “Per-
 “haps, says *Eustathius*, he had a Lisping
 “in his Voice, which might oblige him to

ρ Τάχα μὲν ἔγωγε πτωχότατος ἴσως ὅ καὶ ἵνα μὴ ψελλὸς ὢν ἀχρεῖοι τὴν λαλίαν
 δι' αὐτῶν. Κατὰ καὶ οἱ τραυλίζοντες ἀπέρχονται τὴν ρ σιχαίνε ἵνα μὴ ὁ τραυλισμὸς
 αὐτοὺς ἐλέγχῃ. *Eustath. ubi supra.*

“drop

“drop the Letter *Sigma*, that it might not
 “occasion any Difficulty in his Pronuncia-
 “tion; as those who are apt to stammer,
 “are particularly careful to conceal their
 “Impediment by avoiding the Letter R.”
 It appears then, if the Bishop’s Conjecture
 be true, that *Tryphiodorus*’s Case was the
 same with that of our learned Countryman
 Mr^q *Mede*, and that he became a Lipogram-
 matist not out of Choice but Necessity. But
Suidas, as was mentioned before, gives a
 very different Account of this extraordina-
 ry Performance. “*Nestor*, says he, a Na-
 “tive of *Laranda* in *Lycia* wrote an *Iliad*
 “which was called *λειπογράματος* or *ἀσσιχείωτον*.
 “In like Manner *Tryphiodorus* wrote an

q See *Fuller’s Worthies*. p. 335.

r Νέστωρ Λαρανδεὺς ἐκ Λυκίας ἐποποιός, πατὴρ Πεισανδρὸς ὁ ποιητὴς, γεγονώς
 ὅτι Σιθίης τῆ βασιλείας; Ἰλιάδα γράψας λειπογράματος, ἥτοι ἀσσιχείωτον. ὁ-
 μοίως δὲ αὐτὸς καὶ ὁ Τρυφιδωρὸς ἔγραψεν Ὀδυσσεύαν. Ἐστὶ γὰρ ἐν τῷ Α μὲν εὐεί-
 σιως Α, καὶ καὶ ἔγραψεν ἅτω, τὸ ἐκάστης ἐκλιμπάνει σσιχείων. This whole
 Article is literally transcribed from *Suidas* by the Empress *Eu-*
dokia in the manuscript work of hers before mentioned. This
 work the very learned Father *Montfaucon* intends to insert in
 his new *Greek Lexicon*, which (as I am informed by a Letter
 from the Author) will contain four thousand words more than
 are to be found in any other Lexicon.

s Mr *Philips*, when, in his *Theatrum Poeticum*, he refers to
Suidas’s testimony to prove that *Tryphiodorus* wrote both a Li-
 pogrammatick *Iliad* and *Odyssey*, seems not to have rightly di-
 stinguished between *Tryphiodorus*’s work and that of *Nestor*.

“*Odyssey*.

“*Odyssey*. For in the first Book there is
 “not an *Alpha* to be found, and in each
 “Rhapsody the Letter which marks the
 “Number of it is wanting”. The learned
 Commentator on *Suidas* is of Opinion that
 the Words ‘*in like Manner Tryphiodorus*
wrote an Odyssey, ought to be included in
 a Parenthesis, and asserts that what follows
 in *Suidas* is only to be applied to *Nestor’s*
Iliad, and not to the *Odyssey* of *Tryphiodo-*
rus. This Assertion he grounds on the Pas-
 sage already cited from *Eustathius*, and
 says that it appears very evidently from
Hesychius the *Milesian*, to whom *Suidas*
 was indebted for almost this whole Article.
 As to *Eustathius’s* Authority in this Case, it
 is very little to be depended on, since it is
 plain from his own Words (Τρυφίδωρος δέ, φασιν,
 Οδύσειαν λεπτογράμματον ποιῆσαι ἰσχυρίται) that he ne-
 ver had a Sight of the Poem we are speak-
 ing of: *Hesychius’s* Words I have subjoyn-

t Ομοίως δ’ αὐτῷ καὶ ὁ Τρυφίδωρος ἔγραψεν Οδύσειαν.] Hac verba Pa-
 renthesi includenda sunt. Quæ enim sequuntur, non pertinent ad
 Tryphiodorum (ut male putavit Vossius in libello de Poetis Græ-
 cis) sed ad Nestorem ipsum, ut clarè patet ex verbis Hesychii Mi-
 lesii. Tryphiodorus enim scripserat quidem Οδύσειαν λεπτογράμμα-
 τον, sed quæ elemento Σ tantum careret, ut expressè testatur Eusta-
 thius. Kuster in Suidam. v. Νῆστος.

ed at the Bottom of the Page,^u and leave the Reader to judge whether they do not rather seem to contradict than confirm what Dr *Kuster* has attempted to prove from them. Thus much is certain, that a great many learned ^w Men have from these very Passages in *Hesychius* and *Suidas* asserted that the *Odyssey* of *Tryphiodorus* was written exactly in the same Manner with *Nestor's Iliad*: And *Fabricius*, when in his ^x Catalogue of the Authors mentioned by *Suidas*, he says that *Tryphiodorus's Odyssey* wanted the Letter *Sigma*, seems to have been directed in that Opinion by Dr *Kuster's* Comment on those Parts of *Suidas* where *Tryphiodorus* is mentioned, without recollecting what he himself had said in an-

u Νέστωρ ἐποποιὸς, ὃ ἐκ Λυκίας, ἔγραψεν Ἰλιάδα λευκογράμματον. Ἔστι γὰρ ἐν τῷ Α μὴ εὐείσκεισθαι Α· καὶ κτ' ἔαψωδίασιν ἅπασιν τὸ ἐλάσσειν ἐν γὰρ πάντεσσι σοιχεῖον. Ἐποίησε δὲ Τρυφιδωρὸς Ὀδυσσεῖαν ὁμοίως αὐτῇ. *Hesych. Illustr. v. Νέστωρ.*

w Lil. Gyrardus de Poetarum Hist. Dial. 4. p. 252. H. Wolfius in Suidæ Historicis. p. 619. Nic. Leonici Var. Hist. lib. 3. cap. 61. Neandri Epistola nuncupatoria Tryphiodoro præfixa. Spondani Argumentum Iliadis. Vossius de Poetis Gr. cap. 9. & de Hist. Græcis. lib. 2. cap. 4. Tho. de Pinedo in Steph. Byz. p. 767. Della Poetica di Fr. Patrici la deca Istoriale. lib. 1. p. 126. La Mothe le Vayer de la Poésie. lettre 143. Menagiana. Tom. 2. p. 202. Konigii Bibliotheca vetus & nova. J. Fabricii Hist. Bibliothecæ suæ. Part. 3. p. 511. Lorenzo Crasso, Istoria de Poeti Greci. p. 357. The Spectator. N° 59. & N° 63.

x Biblioth. Gr. lib. 5. cap. 40.

other Part of his ^y *Bibliotheca Græca*, that in this Lipogrammatick Work all the Letters of the Alphabet were excluded in their Turns.

^z *Suidas* acquaints us that this Poem was a Collection of all the Fables relating to *Ulysses*, and it has been thought by later ^a Writers that it was designed for a Supplement to *Homer's Odyssey*: But whatever was the Subject of it, the Manner in which it was composed was as ridiculous as it was laborious, and what *Martial* has said on another Occasion, may well be applied to this.

*Turpe est difficiles habere nugas,
Et stultus labor est ineptiarum.*

It were unjust to deprive the Reader of the Diversion which he will meet with in Mr *Addison's* ^b Description of this *Odyssey*, though *Tryphiodorus's* Character may perhaps suffer in the Recital. That Gentle-

^y *Lib. 2. cap. 5. §. 118. & Biblioth. Lat. Med. & Inf. ætatis. lib. 6. p. 656.*

^z *V. Tryphiodorus.*

^a *Gesneri Onomast. Pr. Nom. v. Tryphiodorus, Gesneri Bibliotheca à Frilio Aucta. v. Nellor*

^b *Spectator. N° 59.*

ed at the Bottom of the Page,^u and leave the Reader to judge whether they do not rather seem to contradict than confirm what Dr *Kuster* has attempted to prove from them. Thus much is certain, that a great many learned ^w Men have from these very Passages in *Hesychius* and *Suidas* asserted that the *Odyssey* of *Tryphiodorus* was written exactly in the same Manner with *Nestor's Iliad*: And *Fabricius*, when in his ^x Catalogue of the Authors mentioned by *Suidas*, he says that *Tryphiodorus's Odyssey* wanted the Letter *Sigma*, seems to have been directed in that Opinion by Dr *Kuster's* Comment on those Parts of *Suidas* where *Tryphiodorus* is mentioned, without recollecting what he himself had said in an-

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^z *V. Τρυφιδωγος.*

^a *Gesneri Onomast. Pr. Nom. v. Tryphiodorus. Gesneri Bibliotheca à Frisio Aucta. v. Nestor*

^b *Spectator. N° 59.*

man, after having proposed speaking of the several Species of false Wits among the Ancients, goes on in the following Manner.

“The first I shall produce are the *Lipogrammatists* or *Letter-droppers* of Antiquity, that would take an Exception, without any Reason, against some particular Letter in the Alphabet, so as not to admit it once into a whole Poem. One *Tryphiodorus* was a great Master in this Kind of Writing. He composed an *Odyssey* or Epick Poem on the Adventures of *Ulysses* consisting of four and twenty Books, having entirely banished the Letter A from his first Book, which was called *Alpha* (as *Lucus à non lucendo*) because there was not an *Alpha* in it. His second Book was inscribed *Beta* for the same Reason. In short the Poet excluded the whole four and twenty Letters in their Turns, and shewed them, one after another, that he could do his Business without them.

“It must have been very pleasant to have seen this Poet avoiding the reprobate Letter, as much as another would a false Quantity, and making his Escape from it through the several *Greek* *Dialects*,

“lects, when he was pressed with it in any
 “particular Syllable. For the most apt and
 “elegant Word in the whole Language was
 “rejected, like a Diamond with a Flaw in
 “it, if it appeared blemished with a wrong
 “Letter. I shall only observe upon this
 “Head, that if the Work I have here men-
 “tioned had been now extant, the *Odyssey*
 “of *Tryphiodorus*, in all probability, would
 “have been oftner quoted by our learned
 “Pedants than the *Odyssey* of *Homer*. What
 “a perpetual Fund would it have been of
 “obsolete Words and Phrases, unusual Bar-
 “barisms and Rusticities, absurd Spellings
 “and complicated Dialects? I make no
 “Question but it would have been looked
 “upon as one of the most valuable Trea-
 “suries of the *Greek* Tongue.” There is an-
 other Passage in the *Spectator* equally di-
 verting, on the same Subject. It is in his
 “Vision of the Region of false Wit; where
 he tells us that he saw the Phantom of
Tryphiodorus, engaged in a Ball with four
 and twenty Persons, who pursued him by
 Turns through all the Intricacies and Laby-
 rinth of a Country Dance, without being

able to overtake him. Mr *Addison*'s Conjecture that this Lipogrammatick *Odyssey*, were it now extant, would be highly valued by our learned Pedants, may be confirmed by Fact; for *Nicolas Leonicus*, a Writer of the fifteenth Century, seems to speak of it in Terms of Rapture and Admiration: It is this Author's Opinion that both the *Iliad* of *Nestor* and the *Odyssey* of *Tryphiodorus* were ^d Works of wonderful Labour and Industry, and the Design of them no way contemptible. And ^e *Lorenzo Crasso*, an *Italian* Writer, has complemented it with the Title of a very Ingenious Invention; but his Countrymen, ^f *Gyraldus* and *Patrici*, have given a much better Proof of their Judgement, in condemning it.

d Magni profectò & industrii laboris utrumque opus, & studii non contemnendi. Leonici *Var. Hist.* lib. 3. cap. 61.

e Regnando *Alessandro Severo* Imperadore fiorì *Nestore Larandeno* da *Licia*, il quale compose una *Metamorfosi*, e con ingegnossissima invenzione compose anche una *Iliada* in 24 Libri, &c. *Historia de Poetis Greci.* p. 357.

f Nestor quidem *Iliada* conscripsit, opus, ut sic dicam, monstruosum, &c. *Lil. Gyrald. de Poetarum Hist.* Dial. 4. p. 252. — *Nestore Larandeno*, il quale scrisse una *Iliada* con capriccioso trovato. — Seguito il capriccio di *Nestore* uno *Trifiodoro* &c. *Della Poetica* di *Fi. Patrici* la *Deca Istoriale.* libro 1. p. 126.

But

But *Nestor* and *Tryphiodorus* are not the only Persons on Record, who have put their Invention on the Rack for these elaborate Trifles. About five or six hundred Years ago *g Peter de Riga*, a Canon of *Reims*, wrote a Summary of the old and new Testament in Elegiac Verse, which he divided into three and twenty Sections, and in each Section omitted some Letter of the Alphabet: This Work has been published (as I learn from *Fabricius*) in *Leyserus's Historia Poeseos medii Ævi*. There is likewise a Work of the same Kind, but written in Prose, which is inscribed in the Manuscript Copies with this pompous Title. *h Fabii Claudii Gordiani Fulgentii Viri Clarissimi de ætatibus Mundi & Hominis, opus mirificum*. I have never seen this Treatise of *Fulgentius*, but can easily believe what is said of it in the *i Menagiana*, that

g Fabricii Biblioth. Lat. Med. & Inf. ætatis. lib. 6. p. 656. & lib. 15. p. 819.

h Fabius Claudius Gordianus Fulgentius V. C. Auctor libri prosæ scripti & distributi in libellos 23, quorum titulus: de Ætatibus Mundi & Hominis, opus mirificum, sine litteris, nam in toto primo libello de Adamo nullum A, in secundo de Abele nullum B, in tertio de Caino nullum C, atque ita in cæteris. Fabricii Biblioth. Lat. Med. & Inf. ætatis. lib. 6. p. 656.

i Nous avons en prose Latine un petit ouvrage de Fabius Claudius Gordianus Fulgentius, divisé par l'Auteur, suivant l'ordre
des

it is a very trifling Work, both as to the Thoughts and the Expressions, though^k some have had a more favourable Opinion of it. *Fulgentius* himself, it seems, declares that he composed this Piece in Imitation of one^l *Xenophon*, a Greek Poet; so that here is another Author to be added to the Number of the *Lipogrammatists*, and to the Catalogue of *Xenophons*, which^m *Menage* and *Fabricius* have drawn up. There is no great Unlikeness between the

des 23 Lettres Latines, en 23 chapitres, dont il en reste 13 entiers, & une bonne partie du 14. Savoir depuis A jusqu'à O inclusivement, publiez avec des notes à Poitiers in 8. par le P. Jaques Hommey Augustin. 1696. Le premier chapitre est sans A, le second sans B, le troisième sans C, & ainsi du reste. L'ouvrage est fort impertinent, soit pour le style, soit pour les pensées, & les notes, dont il est accompagné, ne valent pas mieux. *Menagiana*. Tom. 4. p. 172.

^k *Hujus forte Fulgentii etiam fuit Liber ille, de quo in hac verba illustris Joh. Casimirus Dauquoy in Itinerario MS. Le Sieur Gruterus, Gardien de la Bibliotheque Palatine, me monstra un jour que nous y estions ensemble, un livre composé par un certain Fulgentius, qui ne se met point d'autre qualité que celle de Clarissimus Vir, auquel il a voulu observer de ne mettre point en tout le premier livre pas un A, au second pas un B, au troisième point de C, & ainsi des autres, en ayant fait jusques à l'O, & si neantmoins le sens est fort bon, & nous en leusmes deux ou trois pages. P. Colomes. in Lil. Gyrald. Tom. 2. p. 296.*

^l *Ante Episcopatum a Ruspensi Fulgentio elucubratum hoc opus opinatur Aubertus Miræus V.Cl. Libyem se certè non uno loco Auctor fatetur, idque opus Xenophontis Poetæ Græci imitatione aggressum. J. Bollandi Acta Sanctor. Tom. 1. p. 972.*

^m *Menag. in Diog. Laert. p. 104. Fabricii Biblioth. Gr. lib. 3. cap. 4.*

Design

Design of these *Letter-droppers*, and That of Mr *de Gomberville*, a Member of the *French Academy*, who composed a large Book in five Volumes, in all which he declined making use of a common and almost unavoidable Word (*car*) only because it did not please him.ⁿ

There are several other Works extant, which though they may be looked upon as almost the Reverse of those which we have been giving an Account of, yet seem to bear some Affinity to them, as they cost equal Labour in the Production, and are equally useless after they are composed. Such are what the *French* call *des Poemes Lettrisez*, because every Word throughout the whole Piece begins with the same Letter. Of this Kind is the Poem intitled ° *Pu-*

n Baker's *Refl. on Learning*. Chap. 4.

o Un Allemand nommé Petrus Porcius Poeta, autrement Petrus Placentius, a fait un petit poeme laborieux le possible, auquel il décrit Pugniam Porcorum en 350 vers, ou environ, qui commencent tous par P. — Depuis peu de temps en ça un Allemand, nommé Christianus Pierius, a fait un opuscule d'environ mille ou douze cens vers, intitulé Christus Crucifixus, tous les mots duquel commencent par C. Les Bigarrures du Seigneur des Accords. Chap. 14. Des vers Lettrisez ou Paracœmes. — Enfin il s'est trouvé un Poete, qui voulant décrire un Combat de Pores s'est fait appeller Publius Porcius. Son ouvrage estoit un de ces Poems que nous appellons Lettrisez ou Tautogrammes, & tous les mots de la piece commençant par la lettre P, il n'auroit rien gâgé de son économie.

gna Porcorum, (which is generally published under the Name of *Publius Porcius*, but was really written by one *Placentius*) and another inscribed ^p *Laus Calvorum*, which was written by a Monk of the tenth Century. There is yet another Set of Writers, which answer still more exactly as a Contraste to the *Lipogrammatists*, and may not

s'il s'estoit appelé Petrus Placentinus, qui estoit son nom, mais il luy prefera celui de Porcius. Baillet des Auteurs Deguisez. p. 315. *Id.* Vincent. Placc. de Scriptt. Pseudonym. p. 517. *Ed.* Fabric. This Poem is published in Dornavius's *Amphitheatrum Sapientiae Socraticae* (Tom. 1. p. 599.) with the name of *P. Porcius* at the Beginning of it, but at the end of it the Author's real name *Placentius* is inserted, and is likewise prefixed to a short Poem which is there subjoyned to the *Pugna Porcorum*.

p It has been published in Dornavius's *Amphitheatrum* (Tom. 1. p. 290.) and in Barthius's *Adversaria* (Lib. 46. cap. 22.) and is mentioned with the *Pugna Porcorum* by Neander as somewhat of the same kind with Tryphiodorus's *Odyssey*. Fabricius has given a full account of the Author of it in his *Bibliotheca Latina mediae & infimae aetatis*, (Lib. 8. p. 840.) where he likewise takes notice of Pierius's Poem in *Christum Crucifixum*, which is mentioned by *Le Seigneur des Accords* in the preceding note. I have accidentally met with a Book written by one *De Weerdt*, and intitled *Parnassi Bicipitis Vaticinia*; which was published (as the *Imprimatur* at the end of it informs us) *Ad Reipublicae Literariae Ornamentum*. In this curious Work, among several other Compositions of the like nature, there are three Poems of the same kind with those we have been speaking of. The Author has ushered in his Laborious Performance with a Poem addressed to *Apollo* and the *Muses*, in which he with great modesty resigns the whole honour of the work to Them, acknowledgin^g that it was entirely owing to their assistance that he was enabled to compleat it.

impro

improperly be called ^q *Pangrammatists*. As the former of these Authors imposed on themselves the Task to omit some particular Letter, the latter of them put themselves under an Obligation of omitting none. It was not sufficient for them that their Poems consisted of the proper Feet and Measure, unless all the Letters of the Alphabet were crouded into every single Line of them. ^r *Leo Allatius* has preserved the two following Pangrammatick Verses, and recommends them to his Learned Readers as well worth their Attention.

Ζωχθεῖς πνεῦς ἔκτα, ζε βομβάδν ψ.φ.κ.
 Αβρεχίτων δ' ὁ φύλαξ ἔμπεδ' ἵπποχαμψαεταπος.

^s *Allatius* (and from Him ^t *Fabricius*) ascribes these Verses to one *Matthæus Chrysocephalus*: The Latter of them with another Verse of the same Kind is extant in the Greek ^u *Anthologia*, with no Author's

q Heidfeld. *Sph. Theolog.* cap. 26.

r Matthæi Chrysocephali carmina Iambica leguntur in Orationem Sepulchralem Maruelis Imp. de Theodoro Fratre. Item carmina bina, in quorum unoquoque habentur viginti quatuor elementa literarum, digna etiam quæ in Eruditorum auribus personent. Ζωχθεῖς πνεῦς &c. *Leo Allat.* contra Creighton. p. 684.

s *Biblioth. Gr.* lib. 5. cap. 17. §. 13.

t *Lib. I.* cap. 17.

XXVIII DISSERTATION.

Name prefixed to them: But all these Lines together with four others, written in the same Manner, are to be found at the Beginning of *Gesner's* Edition of *Heracitus's Allegoriæ Homericæ*, with a *Greek* Inscription which informs us that the Author of them was *John Tzetzes*. ^u *Clemens* of *Alexandria* has preserved a Fragment ascribed to *Theſſis*, in which are contained the whole four and twenty Letters of the *Greek* Alphabet; from which very Circumstance *Dr^w Bentley* has proved that *Theſſis* could not be the Author of it, because several of the *Greek* Letters were not invented till after *Theſſis's* Time. ^x *Clemens* has likewise cited from the *Iambi* of *Callimachus* two other remarkable Lines, which, as they are corrected by *Dr Bentley* in his ^y Epistle to *Dr Mill*, take in the whole Alphabet. I know not whether it be owing to the Examples of the Ancients, or to the Force of their own natural Genius, that some of the Modern *Beaux Esprits* have signalized themselves in the Pangrammatick Way of

^u *Stromat.* lib. 5. p. 675. Ed. Potter.

^w *Defence of the Dissertation on Phalaris.* p. 242.

^x *Ubi supra.*

^y *Pag.* 48.

Writing. ² *Le Seigneur des Accords*, among several other whimsical but (as he himself styles them) ingenious Compositions, gives us a Verse or two of his own and another of *Scaliger's*, which are written in this Manner. The Design of the *Pangrammatists* may perhaps be thought as trifling as That of the *Lipogrammatists*; but several of the Learned have imagined (and indeed *Clemens* himself intimates as much) that these Alphabetical Verses were written for the Assistance of Children, and were intended as a Help to their Memory and Pronunciation. ^a This Kind of Verse then

2 Chap. 20. *Des Sortes des Vers follement & ingenieusement practiquez.*

a *Urat olim ridicula & puerilis ratio, ut ex quatuor & viginti literis, semel duntaxat positis singulis, barbara quadam & insueta verba conficerent, prout cuique libitum fuerit. Clemens hanc appellat συρραπτικὴν τῶν παιδῶν διδασκαλίαν. Bentleyi Epist. ad Mill. Malalæ subjuncta. p. 47. Voces istæ sunt περρατα, & continere debent elementa linguae Græcæ omnia, prout Clementis locus ea exhibet. — Quamquam autem ex his dictionibus pleræque aliquam significationem in Græcâ linguâ obtinuerint, inventas tamen existimo a Grammaticis ad puerorum memoriam & pronuntiationem confirmandam; quod ipsum Cl. Alexandrinus innuit, ubi vocat συρραπτικὴν τῶν παιδῶν διδασκαλίαν. Monet quoque Quintilianus alicubi de hujusmodi auxiliis. Th. Gale Dissertatio Apollodoro præfixa. p. 16, 17. The following passage in *Quintilian* seems to be that which Dr Gale refers to. Non alienum fuit exigere ab iis ætatibus, quò sit absolutius os, & expressior sermo, ut nomina quedam versusque affectata difficultatis ex pluribus asperrimè coeuntibus inter se syllabis catenatos, & veluti confragosos, quàm citatissimè volvant: καλεποὶ Græcè vocantur,*

has, it seems, something of Use in it, though not of Wit; but the Lipogrammatick Pieces can make no Pretensions either to the one or the other, but must be ranked among those Kinds of Composition, which (as *Aulus Gellius* says) *Doctrinæ Speciem præ se ferunt, sed neque delectant, neque utilia sunt.*

It is not to be wondered at, if from what has been said of this lost Work of *Tryphiodorus*, the Reader should be somewhat prejudiced against the Poem of his which is still extant: Since it is natural to suppose that no Author who was Master of true Wit, would ever descend to a false Affectation of it. But, though it were ridiculous to offer any Thing in Defence of the *Odyssey* itself, yet thus much may be said in Vindication of it's Author, that several eminent Writers before him had been guilty of the like Absurdity. *Nestor* of *Laranda*, who wrote the Lipogrammatick *Iliad*, seems to have born a very great Character among the^b Ancients. His *Metamorphoses* are mentioned

vocantur. Res modica dictu; quâ tamen omisâ, multa lingue vitia, nisi primis eximuntur annis, incemendabili in posterum pravitate durantur. Instit. Orat. lib. 1. cap. 1.

^b *Iñde Geoponica. lib. 12. cap. 16.*

by *Suidas* and *Eudocia*, and are very much commended by *Menander* the Rhetorician. There are three Epigrams in the *Greek Anthologia*, which, if they were written, as *Fabricius* conjectures, by this *Nestor*, are no inconsiderable Proofs of his Genius for Poetry. They are all of them written in Hexameter Verse, and by the abrupt Manner in which they begin, seem to be only separate Pieces detached from some

ε Γέγραπται δὲ καὶ Νέστορι ποιητῇ καὶ συγγραφεὶ Μεταμορφώσεως φυτῶν καὶ ὀφνέων. Τέτοις δὲ τοῖς συγγράμμασιν ἐντυγχάνειν πάνυ λυπηρὴν. *Menand.* περὶ Λαλίας. p. 623. Ed. Ald.

d *Lib.* 1. *Cap.* 33. & *Cap.* 73. & *Cap.* 76.

e *Biblioth. Gr.* lib. 3. cap. 28. p. 721. What makes *Fabricius*'s conjecture highly probable is that in the *Memoirs of Literature*, published at *Paris* by the Royal Academy of *Inscriptions* and *Belles Lettres* (Tome 2. p. 284.) we have a Catalogue given us of the Authors of those Epigrams which are in the manuscript *Greek Anthologia* in the *French King's Library*, and among these *Nestor of Laranda* is expressly mentioned. *Holsenius* likewise in his *Annotations on Stephanus the Byzantian* (in ν. Λαράνδα.) has the following words. Nestoris Λαρενδίου epigrammata leguntur in Anthologiâ, quibus hoc ἀνέκδοτον addo ex codice Barberino.

Ἐπίπατέ μοι μῦσαι λιγυρὴν εὐτερπέα φωνήν,
 Ἡδὺν ἀπὸ σωματίων ἐλικωνίδ' ὁμῶς ἀοιδῆς.
 Ὅσπερ γὰρ παρχέουσιν ἀοιδότικα πάντα πηγῆς
 Τμετέρων ἐπίων λιγυρῇ τέσσονται ἀοιδῇ.

The first word is manifestly corrupt, and should perhaps be changed into Σπείσαπ, *Infundite*.

larger

larger Work. ^f The first of them is on the Fable of the Serpent *Python*, the second on that of the River *Alpheus*, and as both these Fables are mentioned in *Ovid's Metamorphoses*, it is not impossible that these Verses might be taken from the *Metamorphoses* of *Nestor*. The Verses of *Nestor* which *Holstenius* has published, and which are cited from him in the Note subjoyned to the foregoing Page, are only an Invocation to the Muses, and might be taken from the Beginning of his *Metamorphoses*, or of some other Heroic Poem. The third Set of Verses ascribed to him in the print-

f That on the River *Alpheus* is only a single line.

Ἀλφειὸν ἐν πελάγεσσι δι' ὕδατος ἔπλεεν ὕδωρ.

The other on the Serpent *Python*, in which he is described drinking at the river *Cerphissus*, is as follows.

Εἶρπε δράκων, καὶ ἔπλεεν ὕδωρ· σέεννοντο δὲ πηλαί,
 Καὶ ποταμὸς κεκόνιστο, καὶ ἦν ἐπὶ διψαλέῃσι θύρ.
 Εἶρπε τὸ μέν, τὸ δὲ ἔμελλε, τὸ δὲ ἦν ἐπὶ νωθρὸν ὄν ἐν γῇ.
 Αὐτὰρ ὁ διψήσας ποταμῷ ὑπέθηκε γένειον,
 Πᾶς δὲ ἄρα Κηφισὸς εἶσω ῥέει· ἀρφαλέον δὲ
 Ἀνθερίων κελάρυζε· κατερχομένη δὲ ῥέεθρε,
 Κηφισὸν κάκυνον ὀλωλότα ποτλάκι νόμζαι.

M. Bochart in his *Hierozoicon* (Tom. 2. lib. 5. cap. 15.) takes notice of the remarkable likenesses between these lines, and the description of the *Behemoth* in the book of *Job*. Chap. 40. v. 23. *Behold, he drinketh up a river, and hasteth not; he trusteth that he can draw up Jordan into his mouth.*

ed *Anthologia* does not seem to have been intended for an Epigram any more than the others, though it is not so easy to guess from what Poem it was taken.^g But to return to our Defence of *Tryphiodorus*: *Nestor* is not the only Writer of Distinction whose Example may be brought to keep him in Countenance.^h *Athenæus*, after having mentioned some Particularities (not less absurd than the Attempts of the *Lipogrammatists*, nor much unlike them) in *Euripides*, *Sophocles*, and other Tragedians, tells us that *Pindar* wrote a Lipogrammatic Ode, from which he entirely excluded the Letter *Sigma*; and for a Confirmation of this we have not only *Athenæus's* own

g The Verses are these.

Τίπτε με θροαλήσωτες, ἱμὴν ἀπιπαύσατ' αἰοδῆν;
 Ἰπποῦς ἱπποῦεν ἑδάη, καὶ αἰοδὸς αἰοδεῖν.
 Ἦν δέ τις, ἱπποῦεν δεδαῶς, ἐδέλησιν αἰοδεῖν,
 Ἀμφοτέρων ἥμαρτε, καὶ ἱπποσύνης καὶ αἰοδῆς.

Gregory Nazianzen, in his sixty third Epistle, has the following sentence. Ἰπποσύνην δεδαῶτα μὴ αἰοδεῖν ἐδέλῃ ἢ ποίησις. μὴ τί ἔστιν; μὴ καὶ τὸ ἱπποσύνης ἀφμαρῆς, καὶ τῆς ὥδης. *Erasmus* in his Adages (*Chil. 4. Cent. 9. Prov. 34.*) has converted this sentence into a Proverb, but is at a loss to know from what Poet it was taken: But whoever compares it with the above-cited lines, will, I believe, think it very probable that they are the very verses which *Gregory* alludes to.

h *Lib. 10. Cap. 20. & 21.*

c

Testi-

Testimony (to which that of ⁱ *Eustatbius* may be added) but the same ^k Writer has cited a Fragment of *Pindar* himself (which is likewise quoted by ^l *Strabo* and ^m *Dionysius* of *Halicarnassus*) in which he expresses his Approbation of this Kind of Writing. The learned Drⁿ *Jenkin* seems to have been of Opinion that *Pindar* omitted this Letter in Compliance with the Custom of his Country. In speaking of those Psalms which were Alphabetically composed, He observes that this alphabetical Order is not always exactly kept up, but that sometimes a Letter of the Alphabet is omitted, as in Psalm 25, and 145, and accounts for it in the following Manner. “Perhaps, says he, “it might be customary upon certain Occa- “sions to omit some Letter in the Alpha- “bet in such Compositions, for Reasons “which we are ignorant of, but which

i Λέγεται γὰρ καὶ Πινδάρῳ ποιηθῆναι ἀσχυμοποιηθεῖσα ὥδι. *Eustath.* in *Iliad.* lib. 24.

k *Lib.* 10. *Cap.* 21. & *Lib.* 11. *Cap.* 4.

l *Lib.* 10. p. 469. Ed. *Casaub.*

m Εἰς ὃ οἱ ἀσχυμοὶ ὥδαι ὅλας ἐποίησαν. δηλοῖ δὲ τὸτο Πινδάρῳ, ἐν οἷς γὰρ σι. Πεῖν μὲν ἥπειτο χαροπὴν ζωνήεντα διδυράμβων, καὶ τὸ Σαῖ κίβδαλον, ἀνθρώποι. *Dionys. Hal.* περὶ Συναδέσ. ὀνομ. *Cap.* 14. p. 23. Ed. *Hudson.*

n *Reasonableness and Certainty of the Christian Relig.* Book 2. Chap. 3. §. 2.

“might

“might be very satisfactory and agreeable
 “to the Sense of those Times and Coun-
 “tries. The *Ωδὴ ἑπύμνος* is an Example of this
 “among the *Greeks*, used by *Pindar* and
 “other ancient Poets: The old *Spartan*,
 “*Dorick* and *Æolick* Dialect changed Σ in-
 “to ρ , the rough Sound of this Letter be-
 “ing more agreeable, it seems, to those Peo-
 “ple; and if any of them had written A-
 “crosticks and Alphabetical Poems, Σ would
 “have been omitted.” But though it is well
 known that the above-mentioned \circ Dialects
 sometimes changed Σ into ρ , yet that they
 did not always do it we have manifest Proof:
 That the *Dorick* and *Æolick* did not, is
 plain from *Pindar*, *Sappho*, *Theocritus* and
 other Authors who have written in those
 Dialects; and that the *Spartans* sometimes
 retained the Letter Σ appears from several
 Passages in ρ *Aristophanes*, and from the
 very Edict which ρ *Boethius* brings to prove

\circ Though I have here, that I might answer the Doctor's
 Assertion the more distinctly, considered the *Dorick*, *Æolick*
 and *Spartan*, as three different Dialects, yet in reality they are
 but one; the *Æolick* and *Spartan* being only two different
 “Branches of the *Dorick*. Vide Fabricii Biblioth. Gr. lib. 4. cap.
 34. §. 14. Maittaire de Gr. Ling. Dialectis, p. 2. Ed. ult.

ρ *Ilystr.* v. 1078. & sequ.

ρ *Boeth.* de Musica. lib. 1. cap. 1.

that

that they sometimes changed it into P. And indeed these People were so far from being very solicitous to avoid the Letter *Sigma*, that they sometimes used it instead of other Letters.^r But, as a farther Proof that *Pindar's* Lipogrammatick Ode was not written in Compliance with the Custom of his Country, but (like the *Odyssey* of *Tryphiodorus*) was a meer *jeu d'Esprit*, it may be observed that ^s *Athenæus* informs us that to write a whole Poem without the Letter *Sigma* was looked upon by several of *Pindar's* Contemporaries as extremely difficult and almost impracticable; which could never have been, had it been customary to omit it. ^t *Athenæus* has given us the Beginning of a Hymn to *Ceres*, which wanted this Letter, and was written by *Lasus*, who composed likewise (as the same Author and ^u *Eustathius* assure us) several Odes of the same Kind. This *Lasus* is said to have had the Honour of ^w instructing *Pindar*, and is one of the most celebrated

^r *Maittaire* de Gr. Ling. Dialectis. p. 147, 148.

^s *Lib.* 10. *cap.* 21. Vide *Casaub.* Animadv.

^t *Lib.* 10. *Cap.* 21. & *Lib.* 14. *Cap.* 5.

^u *Comment.* in *Iliad.* lib. 24.

^w *Lib.* *Magister* de *Vita Pindari.*

of the ancient Poets. If these Authors therefore could sometimes engage in such low and ridiculous Attempts, without forfeiting their Reputation with Regard to their other Writings, it may be hoped that *Tryphiodorus* will meet with the same Candour, and that how justly soever his *Odyssey* may be despised, his Poem on the Destruction of *Troy* may still be thought worthy of the Commendations which have been bestowed on it.

All the Works of *Tryphiodorus*, except that which is here translated, are, as has before been intimated, entirely lost, nor is any thing of them left but the Titles: Yet * *Neander*, in his Annotations on *Theognis*, mentions a moral Sentence, which he is very express in ascribing to our Author: But as the same Sentence is quoted by other † Authors from *Tryphon* the Grammarian, I make no doubt that the Likeness of the Names occasioned *Neander's* Mistake, and

x Rectè autem hoc loco refertur sententia Tryphiodori Poeta & Grammatici: Ψευδὴ λόγον μὴ ποιεῖσθαι· τὸ γὰρ ψεῦδος ἐν τοῖς ἐχάτοις μέρεσι μελάνει καὶ ἀμυρεῖται. pag. 264.

y Lil. Gyraldi Pythag. Symb. Interpr. p. 653. Ed. Lugd. Bat. J. Pierii Valeriani Hieroglyph. lib. 23. cap. 18. Erasmi Adag. Cbil. 1. Cent. 1. Prov. 2.

made him ascribe it to *Tryphiodorus*. F. *Montfaucon*, in his ² *Bibliotheca Bibliothecarum*, mentions some Manuscript Fragments of *Tryphiodorus* in the *French King's Library*. I take this Opportunity of acknowledging my Obligations to that learned Gentleman, who has favoured me with a particular ^a Account of this Manuscript, in which he informs me that there is no Author's Name prefixed to it, but that several learned Men have agreed in assigning it to *Tryphiodorus*; but by the Transcript of it, which I have received from the same Hand, it appears to be nothing else but the Beginning of *Coluthus's* Poem on the Rape of *Helen*; which in some Editions is joyned with the following Poem of *Tryphiodorus*. Their having been sometimes published in the same Volume is perhaps the Reason why these two Poets have more than once been confounded with each o-

2. *Tom. 2. p. 730.*

a The Account which I have received from F. *Montfaucon* is as follows. *A Bibliothecarius Regiis Codicem MS. illum mutatus sum, ubi habetur opusculum, quod Tryphiodori esse a quibusdam viris doctis putatur. Nullius enim Auctoris nomen hic premittitur, sed titulus tantum sic habetur, Η ἀρπαγή τῆς Ἑλένης. Codex recens est, & quinto decimo seculo scriptus.*

ther: Thus several^b Authors have referred to *Tryphiodorus* for Passages which are extant in *Coluthus*, and on the other Hand, *Coluthus* has been cited for what is not to be found in Him, but in *Tryphiodorus*.^c

After we have thus enumerated those Works of our Author which are not come down to us, it remains that some Account be given of the Poem which is here presented to the Reader, and which has not only escaped the Fate of his other Writings, but has likewise been oftner taken Notice of by the *Greek* Authors who have written since *Tryphiodorus*'s Time. It is mentioned by^d *Suidas* and^e *Eustathius*, and is often quoted by *Tzetzes*, in his^f *Chiliads*, his^g *Scholia* on *Lycophron*, and in his manuscript^h Explication of *Homer's Iliad*. The

^b *Guellius* in *Virgil. Æneid.* lib. 1. v. 31. *Hollandus* de *Re Poetica.* p. 580. *Meziriac* sur les *Epistres d'Ovide.* Tom. 1. p. 197.

^c *Vide* *Corradini Vetus Latium Prof.* lib. 1. cap. 22. p. 295.

^d *V. Tryphiodorus.*

^e In *Odyss.* lib. 8. p. 324. *Ed. Basil.*

^f *Chil.* 4. v. 997. *Chil.* 6. v. 867.

^g In *vers.* 143, 183, 344, 911.

^h There are several copies of this Work of *Tzetzes* in the *Bodleian Library*, from whence the Verses in which *Tryphiodorus* is mentioned have been published by the learned *Mr. Dodwell* in his Book *De Veteribus Græcorum Romanorumque Cyclis.* pag. 802.

Destruction of *Troy*, which is the Subject of the Poem, is affirmed by ⁱ*Thucydides* to be the most remarkable Event in the *Grecian* History. The *Greeks* were very careful in perpetuating the Memory of it, by representing the Story of it in their public ^k Monuments and Paintings, on their ^l Coins, their Gems, and even their drinking ^m Cups: And there is scarce any cele-

i *Lib. 1. Cap. 11.*

k There was found at *Rome* in the last century an ancient Monument, on which is represented the whole Series of the *Trojan* War. This piece of Antiquity has been fully explained in two Dissertations written expressly on the Subject, by *Fabretti* and *Beger*. *F. Montfaucon*, in his *Antiquité Expliquée* (Tom. 4. Part. 2. p. 297.) has given a short Explanation of it, together with a Draught of the Monument, copied from that which was published by *Fabretti*. The same learned Antiquarian has likewise in his *Supplement de L'Ant. Expliq.* (Tom. 4. p. 84.) exhibited some fragments of this Monument, which *Fabretti* and *Beger* had not met with. *Fabretti*, in the above-mentioned Dissertation (p. 381.) reckons up a great number of ancient Monuments and Pictures, on which the Destruction of *Troy* was represented.

l Several Coins, Gems &c. relating to this Story, have been published by *Beger* at the end of his Explanation of the above-mentioned Monument, by *Perizonius* at the end of his Dissertation on *Dictys Cretensis*, and by *Montfaucon* both in his *Antiquité Expliquée*, and in his Supplement to it.

m ——— Καὶ Μῦς, ἔειδμεν σκύρον Ἡρακλεωπικόν, τεχνικῶς ἔχοντα Ἰλίου ἐν τετραεὺς πόρῃσιν, ἔχοντα δὴ πηγάμην τῶδε·

Γράμμα Πυρρῶσιον, τέχνη Μῦς. Εμὲ δ' ἔργον

Ἰλίου αἰπεινᾶς, ἂν ἔλον Αἰακίδαι.

Athenæi Fragm. in *Casaub.* Animadv. lib. 11. cap. 4.

The

brated Poet of Antiquity, who has not either written expressly on this Subject, or at least occasionally touched upon it. *He-cuba*, as *Euripides* has made her speak, in the midst of her Distress, comforts herself and her Fellow Sufferers with this Reflection, that "if their Calamities had not been so great, they would not have afforded a Theme to succeeding Poets: A Consideration not very different from that which the *Roman* ° Satyrist recommends to *Hannibal*.

The first verse is certainly defective, and ought perhaps to be read in this manner.

Γράμμα τὸ Παξέσσιον, τέχνη Μυς &c.

The meaning of it then will be, that *Parrhasius* first delineated the work, and *Mys* engraved it. The alteration which I have proposed is grounded on the following passage in *Pausanias's Attica*, where we are told that whatever *Mys* engraved was first designed by *Parrhasius*. Καὶ εἰ πῶς ἐπὶ τῆς ἀσπίδος Λαπιδῶν αἰεὶς Κενταύρου, καὶ ὅσα ἄλλα ἔχον ἐπειρασμένα, λέγουσι περὶ Μυῶν· πρὶ δὲ Μυῶν πάντ᾽ τε καὶ τὰ λοιπὰ τῶν ἔργων Παξέσσιον καταγράψαι τὸν Εὐνυόχου. pag. 67. Ed. Kuhn.

π ———— Εἰ δὲ μὴ θεός

ἔσπευ' ἀνωθεν πείθεσθαι χάπευ χθονός,

Λαυρεῖς ἀν' ὄντες ἔκ' ἀν' ὑμνήθημεν ἀν

Μέσσης, αἰδεῖσθαι δόντες ὑπέροισι βροτῶν.

Eurip. Troad. v. 1242.

o *Juvenal. Sat. 10. v. 166.*

f

--- *I de-*

--- *I demens, & sevas curre per Alpes,
Ut Pueris placeas, & Declamatio fias.*

Thucydides, at the same Time that he observes that the *Trojan* War was the most celebrated Transaction that had ever happened before his Time, assures us that it was by no means so considerable as the Poets represent it: ^p And indeed it's having been so much celebrated is one chief Reason why the true History of it is so little known. For it can scarce be imagined that any of the Poets who wrote of it would at all scruple either to suppress those Circumstances of the Story which could not be made to shine in Verse, or to embellish it with Fictions of their own. And after the Tradition has past through so many Hands, it may well be suspected that very few of the Particulars are represented to us as they really happened; or at least it must be allowed almost impossible, at this Distance of Time, to distinguish the historical Facts from the fabulous Additions of

p Καὶ αὐτὰ γὰρ δὴ πάντα ὀνομαστάτα τῶν πρὶν γράμματα, δηλοῦται τοῖς ἱστορικοῖς ὑποθέσσειν ὄντα τὴν ἀλήθειαν, καὶ τὴν γὰρ αὐτῶν ἀλλὰ τὴν ποιητικὴν λόγῳ χρῆσθαι. *Thucyd.* lib. 1. cap. 11.

the Poets. Some have carried their Suspicions so far as to believe the whole Account of this Event to be a Fable. Thus ^q *Metrodorus*, a Disciple of *Epicurus*, undertook to prove that the *Iliad* of *Homer* is one continued Allegory, and that the Heroes mentioned in it had never any Existence, but in the Poet's Fancy. There is still extant an ^r Oration of *Dion Chrysostom*, in which, though he allows that there was a War between the *Greeks* and *Trojans*, yet he endeavours to prove from the Narrative of an *Egyptian* Priest, and from the *Egyptian* Monuments, that it was so far from ending in the Destruction of the *Trojans*, that on the contrary the *Greeks* were vanquished and obliged to desist from their Purpose. But it is well known that the ancient Orators would often maintain a false

q Καὶ Νιστέδωκε ὁ ὁ Λαμ. χαλκῶς, ἐν τῷ αἰὲ Ομήρου γίαν εἰπόντος διὰ-
 λεκται. πάντα εἰς ἀλλοτρίαν μετὰγων. ἔπερ ὅς Ἡρόν, ἔπερ Αἰώνον, ἔπερ Δια-
 τῶν' ἔπ' ὅσον, ὅπερ οἱ περ αἰετῶν αὐτῶν καὶ τελευτῇ καὶ διδρῶνται περ αἰετῶν
 φύσιν δὲ ὑπερῶν, καὶ σιγῶν ἀφ' αὐτοῦ. καὶ ἡ Εἰσὶν ὅς καὶ περ Αἰετῶν
 λέει διδρῶν, καὶ ἡ Αἰετῶν, καὶ πάντα ἀπαξαστῶς Εἰδρῶν τε καὶ βαρύνει
 σὺν τῷ Εἰδρῶ καὶ πῶ Ἡαίει τ' αὐτῶς φύσιν ὑπερῶν, χάριν οἰκονομίας ἔπει-
 τε παρῶν, ἔπειτος ὅντος αἰετῶν αὐτῶν. *Latini Orat. con-*
tra Græcos. p. 160. Ed. Paris.

r *Corn. Celsus. lib. 3. cap. 21.*

s *Orat. 11. ἔπειτ' ὅς Ἡαίει μὴ ἀλλοτρίαν.*

Argument, not with any Design of imposing on the Belief of their Audience, but only to give a Proof of their own Dexterity in dressing up a Falshood in the Appearance of Truth. The Oration which we have been speaking of may well be supposed to have been written with this Intention.^t Yet ^usome have thought it considerable enough to deserve a serious Confutation, and what is stranger still, ^wothers have seriously defended it, and asserted that the whole Story of the Destruction of *Troy* is a poetical Fiction: An Opinion this, which runs counter to the concurrent Testimony of almost all the ancient Historians, and has scarce any thing but the Authority of the above-mentioned Orator to support it. If they who have adopted this Opinion may justly be thought somewhat singular in their Assertions, what shall we say of those who have ventured to affirm that the whole Story of the *Trojan* War is nothing but a Misrepresentation of some

^t *Vide* Theod. Ryckii *Dissert. de Primis Italiae Colonis.* cap. 9 p. 432.

ⁿ *Vide* Fabric. *Biblioth. Gr.* lib. 2. cap. 7. §. 10.

^w *Ruperti Observat. in Synops. Besoldi Min.* cap. 4. *Coni. Ryckii Dissert.* p. 433.

Particulars in sacred History? Among these may be reckoned ^x *Gerard Croes*, a *Dutchman*, who has attempted to demonstrate that *Homer's* principal Design in his *Odyssèy* was to give a Recital of all that is recorded in Scripture from the Time of *Lot's* Departure out of *Sodom*, to the Death of *Moses*; and that in the *Iliad* are shadowed out the Siege and Destruction of *Jericho* and the other Cities of *Canaan* by *Joshua*. Another ^y Author has had the Confidence to affirm that *Homer* wrote by divine Inspiration, and that the *Iliad* is a prophetic Description of the Destruction of *Jerusalem*, of our Saviour's Life and Sufferings, and of the State of the *Christian Church* from it's first Foundation to the Times of the Reformation. This penetrating Writer

x The first Part of this Work was published at *Dort* in the year 1704, with the following Title. ΟΜΗΡΟΣ ΕΒΡΑΙΟΣ, *five Historia Hebræorum ab Homero Hebraicis nominibus ac sententiis conscripta in Odyllæa & Iliadæ*. A short Account of the Work may be seen in Mr *Chambers's* Universal Dictionary, under the Word O D Y S S E Y, and in *Fabricius's* Bibliotheca Græca. lib. 2. cap. 6. §. 2. A large Abstract of it has been given in the *Acta Lipsiensia* for the Month of February, in the year 1705.

y *Jac. Hugonis Vera Historia Romana. cap. 14, 15, & cap. 20.*

has

has been able even to apply the several Characters in *Homer* to particular Persons among the Moderns, and has discovered that *Evenis* and *Antinous* are the typical Representatives of *Calvin* and *Luther*. It would be a ridiculous Task to endeavour to refute the extravagant Opinions of the Authors last mentioned, which, one would think, could be nothing else but the Products of a distempered Imagination: Neither will it, I presume, be thought necessary that we should here examine into the Truth of the Story which is the Subject of the ensuing Poem, or lay before the Reader the Arguments which *Dion Chrysostom* and others have brought against it. Yet one Passage I shall beg leave to take Notice of in the above-mentioned Orator, in which he concludes that there were no real Grounds for the Story of the Destruction of *Troy*, from *Homer's* not having inserted it in the *Iliad*, which this Writer thinks he would certainly have done, if there had been any Foundation for it in History. The following Words, which are a Part of what *Dion Chrysostom* has said on this Occasion, are an Abstract of the principal Circumstances which are described in *Tryphiodorus's* Poem.

Pocm. ² “If, says he, the Poet wanted a
 “Subject great and terrible, filled with Ca-
 “lamities of every Kind, and such a one as
 “every Reader would have been pleased to
 “see described, what could have furnished
 “out a more affecting or more horrible
 “Scene, than the Destruction of a City?
 “No Subject whatever could have given
 “him an Opportunity of describing Men
 “dying in greater Numbers, or in a more
 “deplorable Manner; some of them fly-
 “ing for Refuge to the Altars of the Gods,
 “others fighting in Defence of their Wives
 “and Children; Matrons, Virgins, and e-
 “ven Princeſſes, dragged to Servitude and
 “Dishonour; some of them forced away
 “from their Husbands, some from their
 “Parents, and their Brethren, and others
 “torn from the very Statues of the Gods;

2. Εἰ δὲ αὖ ἐβόλετο τὰ μέγιστα, καὶ οὐδ' ἑώτα αἰτέειν, καὶ πάντα παντοδαπὰ καὶ
 συμφορὰς, ἔπ' δὲ ὁ πάντων μάλιστα ἔλαστος ἐπύθει ἀλῆσαι, τί μείζον εἶχεν ἢ δει-
 νότερον εἰπεῖν τῆς ἀλώσεως; ὅτε ἀνθρώποις πλείους ἀπεδιδόσκονταί, ἔδε οἰκτερό-
 πτερον τὸς μὲν ὅτι τὸς βωμὸς τῶν θεῶν καταφύγοντας, τὸς δὲ ἀμυμονίῃς
 ὑπὲρ τῶν τέκνων καὶ τῶν γυναικῶν ὅτε γυναικάς, ἢ παρθένους ἄλλοσε ἀγροικίαις,
 ἢ βασιλίδας ὅτι τῇ δουλείᾳ τε καὶ αἰσχύνῃ τὰς μὲν ἀνδρῶν, τὰς δὲ πατέρων. τὰς
 δὲ ἀδελφῶν ἀπαπωλείας, τὰς δὲ πῖνας αὐτῶν τῶν ἀγαλμάτων· ἐρώσας μὲν τὸς
 φιλοτάτας ἀνδρας ἐν φόβῳ κειμένους, καὶ μὴ δυνάμεις ἀσπασαῖναι, μηδὲ χαθελεῖν
 σὺς οὐδαμῶς· ἐρώσας δὲ τὰ γόπια τέκνα σφίσι τῇ γῇ παρόμνυα ὡμῶς· ὅτε ἱερὰ
 πορθέμενα τῶν θεῶν, ὅτε χρημάτων πλῆθος ἀρπάζεμενον, ὅτε κατ' ἀνδρας ὅλην
 ἐμπροσφύνην ἢ πάλιν.

“having

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“having their Husbands slain in their Sight,
 “without being permitted to take a last
 “Farewel of them, or to close their Eyes,
 “and beholding at the same Time their
 “Infants barbarously dashed against the
 “Ground: The Temples of the Gods sa-
 “crilegiously robbed of their Treasures,
 “Heaps of Spoils and plundered Wealth,
 “and the whole City swallowed up in a ge-
 “neral Conflagration.” Though few per-
 haps will agree with *Dion Chrysostom* in his
 Conclusion, that because *Homer* has not
 given us the Story of the Destruction of
Troy, it has therefore no Foundation in
 Fact, yet it is not unlikely that some may
 wonder why *Homer* should pass over a Sub-
 ject which would have afforded so ample a
 Field for his Invention and Judgment.
 Some of the Moderns have not scrupled to
 censure him for this Omission.^a No less a
 Critick than ^b *Rapin* has declared that the
 Action of the *Iliad* is deficient on this ve-
 ry Account: “The Action of *Æneas*, says
 “he, has a more perfect Conclusion, than

^a *Homerus (id quod mirum, ne dicam absurdum, alicui videatur)*
in Iliade, ubi Ilium oppugnatur, de excidio ne verbum quidem. P.
Benii Comm. in Virg. Æneid. lib. 2. p. 203.

^b *La Comparaison d'Homere & de Virgile. Chap. 3.*

“that

“that of *Achilles*; it brings Affairs to a
 “Determination by the Death of *Turnus*:
 “But that of *Achilles* is not terminated at
 “all. The Siege of *Troy* still continues af-
 “ter *Hector*’s Death, which has given Oc-
 “casion to *Quintus Calaber* and *Tryphiodo-*
 “*rus*, who have written upon *Homer*, to
 “remark that the *Iliad* is imperfect, be-
 “cause the Death of *Hector* is not a Deci-
 “sion of Affairs, but only the Removal of
 “an Obstacle to the Decision.” Several
 Criticks besides *Rapin* have imagined that
 the Action of the *Iliad* is not compleat,
 and that it ought to have ended in the De-
 struction of *Troy*. But *Homer*’s Advocates
 have given a very satisfactory Answer to
 this Objection, by observing that the ‘De-
 sign of the *Iliad*, as the Proposition of it

c Non dobbiamo credere, che *Homero* volesse raccontare tutta la guerra di *Troia*, ne che habbia tramutato l'ordine del narrare naturale, ma dobbiamo credere, che non volesse narrare altro, che quella parte della guerra *Troiana*, che avvenne per l'ira d'*Achille*, o per dir peravventura meglio, che egli non si propose di cantare cosa niuna della guerra *Troiana*, ma solamente l'ira d'*Achille*, che fu una attione di lui, la quale racconta dal principio, & trapassando per lo mezzo perseguita dislesamente infino al fine. Di che se altri dubitasse, ascolti la propositione, che non fa mentione niuna di guerra *Troiana*, ma solamente dell'ira dicendosi, μῶν ἀειδε θεά. Poetica d'*Aristotele* vulgarizzata & sposta per Lod. Castelvetro. Part. Princip. 3. Particella 4. p. 156. Σκοπὴ δὲ αὐτῆς τῆς βιβλίου, ὡς καὶ αὐτὸς ἐν προοίμιῳ ἐκτίθεται, εἶπεν ὅσα καὶ ἐν τῷ καιρῷ τῆς τῆς Ἀχιλλέως μῆτιδος καὶ οἱ Τρῶες καὶ οἱ Ἕλε-
 g λη 15

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intimates, was to describe the Anger of *Achilles*, and the fatal Consequences which attended it: And as this Design was fully accomplished at the Death of *Hector*, it had been not only needless but absurd to have carried the Poem any farther. There is yet another Reason why the Poet could not with any Propriety have continued his Work to the Taking of the City; since if he had, he must have mentioned the Death of his Heroe, who was killed before that Event, and (which would have made it still more improper to mention) was killed in a dishonourable Manner.^d The A.

ληντες ἔπαθον, νηὶ μάλιστα οἱ ἐλλείπει. *Eustathii Prolegom. in Iliad. p. 4. Ed. Basil. Gallatii Virgilianæ Vindicationes. p. 201. Dausque Adnot. ad Q. Calabrum. p. 3, 4. Steph. Bergleri Præfat. in Odyss. p. 5. Torq. Tasso del Poema Heroico. libro 3. p. 62.*

^d This Argument is brought in defence of *Homer* by *Tzetzes* in his Allegorical Explication of the *Iliad*. As this Work of *Tzetzes* has never been published, I shall here set down the lines relating our present purpose from a manuscript Copy in the *Bodleian Library*.

Οἶδεν ἔδ' ἔτι πλὴν πόρῃσιν ἢ Τροίᾳς ἀρηγείται,
 Σιγῇ δ', ἔτι μέλει ἢ σφαγῆς ἑκτορος ἑαυτοῦ θύσας.
 Τὴν πόρῃσιν ἢ Τροίᾳς δὲ παρέδραμε πανσέφως,
 Πρὸ γὰρ αὐτῆς ὁ Ἀχιλλεύς γυναικωδῶς ἐσφάγη.
 Οὕτω πανσέφως καὶ δεινῶς ἑμπεικῶς Τροίᾳ
 Πρὸς μὲν τὸ τέλος εἶασε ἢ πόρῃσιν ἢ Τροίᾳ.

The manner of *Achilles's* death may be seen in the note on the twenty second verse of the following Translation.

Etior

ction therefore of the *Iliad* is entirely perfect, and wants not any Addition to compleat it. Some of the Moderns, who were sensible of this, have condemned *Tryphiodorus's* Judgement in writing on the Destruction of *Troy*; imagining with *Rapin* that he wrote it on a Supposition that the *Iliad* was defective, and that his Intention was to write a 'Supplement to *Homer*, as *Maphæus Vegius* and 'De Novavilla have to the *Æneid*, *Camillo di Camilli* to *Tasso's Gierusalemme Liberata*, and *May* to *Lucan's Pharsalia*: & *Quintus Calaber* lies

e Gallutii Virgil. Vind. p. 199. Bergleri Præfat. in Hom. Odyss. p. 5. Baillet, Jugemens de Sçavans.

f C. S. de Novavilla Ducis Aurelianensis Archi-tricliniarcho Paris. 1698. 8. librum supplementi in Æneidem edere ausus est cum interpretatione sua, paraphrasi & notis, nec dubitavit nomen suum carmini ipsi intexere vers. 215.

Villanovas quondam meritum affectabit honorem.

Fabricii Biblioth. Lat. lib. 1. cap. 12. §. 4.

g As I have had frequent occasion to mention this Author in the course of the following Annotations on *Tryphiodorus*, the digression will I hope be excused, if I here add a few remarks to the account which his Editors have given of him. As he is generally called *Quintus Calaber*, I have always quoted him by that name: But *Fabricius* tells us (*Biblioth. Gr. lib. 2. cap. 7. §. 6.*) that he knows of no other reason for his being called so, but from his Poem having been found by Cardinal *Bessarion*, near *Otranto*, a seaport Town in *Calabria*; and *M. Bayle* assigns the same reason for it in his Historical and Critical Dictionary under the Article *Quintus*. But the Authors of the *Journal*

under the same Imputation with *Tryphiodorus*, from his having written a Continua-

nal des Sçavans observe that *Otranto* is not a Town of *Calabria* but of *Apulia*, which, they think, destroys *Fabricius's* conjecture concerning his surname of *Calaber*. Yet it is certain that *Cellarius*, *Cluver*, and several other eminent Geographers, have placed it in *Calabria*. Several have quoted this Poet by the name of *Quintus* the *Smyranean*, because he is called so in *Tzetzes's Chiliads* (*Chil. 2. v. 489.*) and he himself, in the twelfth book of his *Paralipomena*, says that the Muses inspired him while he was feeding Sheep in *Smyrna*, not far from the river *Hermus*. *Rhodomannus*, *Vossius*, and others, have understood this passage in *Quintus* in a figurative sense, and have thought that his feeding Sheep implied that he was master of a school in *Smyrna*: But *M. Bayle* has confuted this opinion from *Quintus's* own words, who says that this inspiration was given him while he was yet a Boy. As it cannot be imagined that one so young could be qualified for the office of a *Præceptor*, the words are plainly to be taken in a literal sense, and signify that he was really a Shepherd. This may be the reason why the greater part of his comparisons (which are very numerous) are taken from pastoral or rural images. In his description of Mount *Sipylus*, which was situated by the river *Hermus*, he tells us that there is a vapour always round about it, which is very prejudicial to the Shepherds (*lib. 1. v. 295.*) A circumstance which he might the rather mention, because he himself, in all probability, had found the inconvenience of it. It is not known what age he lived in; but *Mr Barnes*, in his Comment on the *Iliad* (*lib. 2. v. 219.*) imagines he might be the same person with *Q. Ennius* the old *Calabrian* Poet, and on this supposition he must have lived in the time of *Scipio Africanus*: There is one passage in his Poem, from which, and from his name *Quintus*, *Rhodomannus* conjectures that he had been at *Rome*. The passage is in the sixth Book, where he compares two contending Heroes to Beasts fighting with Slaves in the Amphitheatre. There is likewise a single line in this comparison, which will afford a probable argument that he lived in the time of the *Roman* Emperours.

tion of the *Iliad*, in which he has given a long Detail of all that passed between the

Ἡματι πῶ, ὅτ' ΑΝΑΚΤΕΣ ἀνελίσσουσ' ἀνθρώπους.

v. 533.

Eustathius, in his comment on *Dionysius* the Geographer, says that several had concluded that *Dionysius* lived under the Roman Emperours, from the following line in that Author,

Ρώμην πηλείσαν, ἐμὴν μέγαν οἶκον ΑΝΑΚΤΩΝ.

v. 355.

ΑΝΑΚΤΩΝ ὃ εἰπὼν, (says *Eustathius*) ἔδειξε, φασὶν, ἐναργῶς, ὅτι τῷ ὠτάων αὐτὸς ἦν, ἀλλ' ὅτι τῷ αὐτοκρατίων ἠκμαζε. The Argument which is here drawn from the word ἀνακτες to ascertain the age of *Dionysius*, is equally applicable to *Calaber*. It has before been mentioned that a List of the Authors whose Epigrams are inserted in the manuscript *Greek Anthologia* in the French King's Library, has been published in the *Memoirs of Literature* by the Royal Academy of *Inscriptions* and *Belles Lettres* (Tome 2. p. 214.) In this List we have the name of one *Quintus* (perhaps the same which we have been speaking of) and the same name is prefixed to an Epigram in a manuscript *Anthologia* in the *Bodleian Library*, which was once in Dr *Bernard's* possession, and seems to be not very different from that in the French King's Library. As the Epigram has never been published, I shall here insert it as I find it in the above-mentioned manuscript.

Κοίντη.

Λεῖτα φοῖβω βιδυνίδος ὅς τ' ὅδε χώρας

Κράσπεδον αἰγιαλοῖς γειτονέουσιν * ἔχεις,

* Marg. ἔχει.

* Δᾶμις ὁ κυρτεντῆς ψαμμοῦ κέρας αἰὲν * ἐρείδων

Φερρητὲν κήρυκ' αὐτοφυεῖ σκύλοπι

Θᾶκε γέρας, λιτὸν μὲν, ἐπ' εὐσεβίῃ δ' ὁ γαραιὸς

Εὐχόμενος γέσων ἐκτὸς ἰδεῖν αἰδέσθαι.

Λεῖτα (which is a word of no meaning) should perhaps be changed into *Ακταῖω*, *Littorali*, an Epithet given to *Apollo* from his presiding over the sea-shores. See *La Cerda. Æneid. lib. 8. v. 704.* The Scholiast on *Theocritus* (*Idyll. 5. v. 14.*) tells us from *Pindar*

Greeks and Trojans from Hector's Death to the Return of the Greeks from Troy. His Work is divided into fourteen Books, and is intitled Παρκαλειπόμωνα τοῦ Ομήρου. From the Nature of the Work, and especially from the Title of it, the Authors of the *Journal des Scavans*, and several other eminentⁱ Cri-

Pindar that Apollo was the tutelary God of Fishermen. Τινὲς δὲ Ἀπόλλωνα φασὶ τὸ ἐπὶ τῷ ἀλίῳ ἱδρυμένον· φησὶ δὲ Πίνδαρος τὸ ἀλίῳ αὐτὸν φροπίζειν. The Κέρας in the third line of Quintus's Epigram is mentioned, as made use of in Fishery, by Ælian, H. A. lib. 12. cap. 43. and the Κήρυξ, which Damis is here said to have dedicated to Apollo, is the name of a Fish in the same Author. lib. 16. cap. 12.

h L'Auteur des Supplémens dont nous rendons compte (Quintus Calaber) s'est imaginé faussement qu'Homère dans son Iliade s'étoit proposé de raconter le siège de Troye depuis son commencement jusqu'à la prise de cette Ville fameuse; tandis qu'il n'a eu d'autre dessein que d'y chanter la colère d'Achille si funeste aux Grecs, & que l'Action du Poème est rendue parfaitement complète par le retour du jeune Héros dans l'armée des assiégeans, où il venge la mort de son amie Patrocle par celle du vaillant Hector. C'est néanmoins de ce dernier événement, que Quintus Calaber (ou le Calabrois) fait partir la longue narration, qui forme son Poème chronologique, où il nous détaille tout ce qui s'est passé devant Troye pendant les derniers tems du Siège: ce qui n'entroit en nulle façon dans le plan d'Homère, & ne doit point être regardé comme une omission de sa part, ainsi que le titre du Livre dont il s'agit semble l'accuser formellement (Παρκαλειπόμων Ομήρου) Prætermisiorum ab Homero *Journal des Scavans*. Avril. 1736. p. 540.

i Tutta dunque la varietà nel poema nascerà da mezzi, e da gli impedimenti, i quali possono esser diversi, & di molte maniere, e quasi di molte nature, e non distruggeranno l'unità della favola: nondimeno s'uno sarà il principio, dal quale mezzi dependeranno, & uno: fine à cui sono dirizzati, dopo il quale è soverchio tutto quel che s'aggiunge; come da molti è giudicata l'opera di Quinto Calabro delle cose trascelte da Homero, e quella di Maffeo Vegio, chi segue l'in-
giù.

ticks have been persuaded that the Author looked upon *Homer's* Work to be imperfect, and wrote these *Paralipomena* with a Design to supply the Defects of it. If it were certain that this was *Quintus's* Intention, his Work is deservedly censured as superfluous and unnecessary; since it has before been proved that the Plan of *Homer's* Poem did not extend any farther than to the Period to which it is carried. But, though it has already been shewn that some have looked upon the *Iliad* as incomplete, and therefore it is not impossible that *Quintus* might be of the same Opinion, yet that he was so is more, I think, than can be concluded with Certainty either from the

gilio, perche l' uno volle finir con la morte di Hettore, l' altro con quella di Turno. Torquato Tasso, *Discorsi del Poema Heroico*. lib. 3. p. 85, 86. Se il fine è quello a che nulla seguita appresso, non pote altri all' *Encida* di Virgilio se haveva havuto il suo fine, aggiugnere cosa alcuna, anchora che Masséo Veggio v' aggiugneste il libro terzodecimo lodato da molti poco in ciò intendentisi di poesia, ne parimente pote altri all' *Iliada* d' Homero, se haveva havuto il suo fine aggiugnere cosa alcuna, avegna che Quinto le facesse una buona giunta. Si che o ci conviene biasimare Virgilio & Homero, che habbiano fatte le loro favole senza fine debito, o Masséo Veggio, & Quinto, che habbiano fatte le loro giunte, dove non faceva mestiere di giunte. *Poetica d' Aristotele vulgarizzata & sposta per Lod. Castelvetro*. Parte Princip. 3. Particella 4. p. 154. Conf. L. Bisciola *Horas Subseciv*. lib. 10. cap. 10. Baillet, *Jugemens des Scavans*. Lorenzo Crasso *Istoria di Poeti Greci*. p. 436.

Nature

Nature of his Poem or from the Title of it. It may indeed be so far termed a Supplement to *Homer*, as it supplies us with those Particulars of the History which are not contained in the *Iliad*; nor can any thing more than this be inferred from the Title of it, whether it be τὰ ὀφθαλμιώματα Ομήρου, or, as it is called by ^k*Eustathius* and the ^lScholiast on *Homer*, τὰ μὲν ἢ Ομηρον: Nothing more, I say, can be inferred from either of these Inscriptions, than that *Calaber* intended to treat of those Parts of the *Trojan War* which *Homer* had omitted; and this he might certainly do without esteeming it any Defect in *Homer* to have omitted them. He might allow the Design of the *Iliad* to have been fully executed, and to contain all the Parts which belonged to it; but he might at the same Time suppose that those Events of the War which were excluded from *Homer's* Plan, were of themselves a proper Subject for an Heroic Poem. What has been offered as an Excuse for *Calaber*, may be urged still more strongly in Defence of *Tryphiodorus*; since it must be owned

^k *Comment. in Iliad. p. 5. Ed. Rom.*

^l *In Iliad. lib. 2. v. 219.*

that the former of these Authors has laid out his Poem in such a Manner as may give some Colour to the Charge which has been brought against him: He has only recited those Particulars which *Homer* has omitted, and the Beginning of his Work is so closely connected with the End of the *Iliad*, that the Narration runs on from the one into the other with scarce any Interruption. But *Tryphiodorus* has taken a very different Method: He has mentioned at the Beginning of his Poem several Events which are related in *Homer*, and has ushered it in by a Proposition and an Invocation; which is a plain Proof that he designed it for a distinct Work of itself, and not for a supplemental Addition to the *Iliad*: It is true that his Poem is a Sequel of the *Iliad*, as it treats of those Events which followed the Death of *Hector*; and on this Account he may be said to relate *quicquid restabat Homero*, though not exactly in the same Sense in which the Words are applied by ^m*Ovid*; but his having written a Sequel to *Homer* does by no means imply that he thought the *Iliad* imperfect. There is an

m *Epist. ex Ponto, lib. 2. Epist. 10.*

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illustrious Example among the Moderns, which will sufficiently confirm the Truth of this Assertion. The *Adventures of Telemachus* are allowed to be a Continuation of the fourth Book of the *Odyssey*, and it might as well be concluded from hence that it's judicious Author looked upon the Action of the *Odyssey* as defective, and intended to supply the Deficiency, (which no one, I believe, has ever ventured to assert) as that *Tryphiodorus* had any such Intention in writing a Sequel to the *Iliad*.

Though *Homer*, for the Reasons already mentioned, has not continued the Action of the *Iliad* so far as to the Destruction of *Troy*, yet in the Speech of *Priam* to *Hector*, where he endeavours to dissuade him from engaging with *Achilles*, he has given a prophetic Representation of it, and has summed up the principal Circumstances in so concise and yet so ample a Manner, that it would be very difficult to add any thing which could heighten the Horrour of the Description. *Tryphiodorus* has inserted almost all these Circumstances into the fol-

n *Preface to the Travels of Cyrus*. *Fabric. Biblioth. Gr. lib. 1. cap. 7. §. 9.*

lowing Poem, and the Story, as he has related it, is an exact Accomplishment of *Priam's* Predictions. The *English* Reader will have a full Idea of the Beauty of the Passage referred to in *Homer* from Mr *Pope's* Translation of it, which I shall therefore transcribe.

° My Heroes slain, my bridal Bed o'erturn'd,
My Daughters ravish'd, and my City burn'd,
My bleeding Infants dash'd against the floor;
These I have yet to see, perhaps yet more!
Perhaps ev'n I, reserv'd by angry Fate
The last sad relick of my ruin'd State,
(Dire pomp of sov'reign wretchedness!) must fall,
And stain the pavement of my regal hall;
Where famish'd Dogs, late guardians of my door,
Shall lick their mangled Master's spatter'd gore.

Ο ————— Καὶὰ πόλλ' ὀπίθοντα,
Τῆάς τ' ἐλλυμένους, ἐλκυθεύσας τε θυγάτρους,
Καὶ θαλάμους κεραϊζομένους, καὶ νήπια τέκνα
Βαλλόμενα περὶ γαίῃ ἐν αἰνῇ διήροτῃ,
Ελκυόμενους τε νύκτες ὅλοῃς ὑπὸ χερσὶν Ἀχαιῶν.
Αὐτὸν δ' ἂν πύματον με κύνες περὶ φέροντες
Ωκυεαὶ ἐρύκον, ἐπεὶ γὰρ τις ὀξείῃ χαλκῷ
Τύψας ἢ βαλὼν ῥέθεων ἐκ θυμὸν ἔλκεται,
Οὓς πέρρον ἐν μεγάροισι τραπέζης πυλαῶρες,
Οἳ καὶ ἐμὸν αἷμα πόοντες, ἀλύοντες περὶ θυμῷ,
Κείσονται ἐν περὶθύροισι. —————

Iliad. lib. 22. v. 61.

As *Homer* has in this Passage given us a short Representation of the Miseries which the *Trojans* underwent at the Taking of their City, so in the *Odyssey* he has introduced *Demodocus* singing on the same Subject, and relating the particular Methods by which the *Greeks* accomplished their Design. *Eustathius* observes that he has not descended into a full Description of the whole Action, but that it is plain from those Circumstances which he has described, that an entire Poem might be written on the Plan which he has laid out. The same Commentator intimates that those Authors who have written on the Destruction of *Troy*, and particularly *Tryphiodorus*, have not failed to make use of the Hints, which *Homer* has given them. It is not to be doubted that as *Tryphiodorus* was obliged to *Homer* for the Design of his Poem in

p Lib. 8. v. 500.

q Το συμπληρὸν δ' ἔχοντες εἶδος καὶ τὸν ὡς εἶπεν, παρικολλῶν πρῶτος Ομη-
ρος ἐνταῦθα ἐπέδειξε. Δημόδοκος μὲν γὰρ πλατεῖαν ἐκθεῖς εὐκλεῖ ἀοιδίην. Ομη-
ρος δὲ ὡς ἐν τύπῳ παρικολλῆς πλεῖστον μακρὰν ῥῆσιν εἰς βραχυτέραν σιωπῇ τελεῖν, ὡς
δῆλον ἐκ τοῦ, ἤειπεν ὡς ἄστυ διέπεσθον. ἤγειν τὸν τρέπον τῆς Τρωικῆς ἀλώσεως,
ὅπερ ἐνταῦθα καὶ ἐκπεριώνηται. καὶ ἐκ τῆς, ἄλλον ἄλλη ἀεὶδε κερσίζειν πλεῖστον.
ὅπερ ἐδ' αὐτὸ ἐνταῦθα κεῖται. ἔτι γὰρ λέγει τίνες περ ἐκείνους. ἐνεφάνη γὰρ ὁ ποιη-
τὴς ἔχειν ἐκ τόπων ὕλην πολλὴν ποιήσεως, δι' ἧς καὶ ὅλον ἂν ἀπαρτιθεῖν βιβλίον
ὅποια ἐπεσφραγίσαντο εἰς τὴν Τρωϊκὴν ἀλῶσιν γράψαι περσφραγιστάμενοι· ὡς καὶ
ὁ Τρυφιδωρὸς. *Eustath.* in *Odys.* lib. 8. p. 324. Ed. Basil.

gene-

general, so in the particular Management of the several Incidents belonging to it, he was equally obliged to those other Authors who had written before him on the same Subject: Such were ' *Lesches*, ' *Stesichorus*, and several other celebrated Names of Antiquity, whose Writings are not come down to us. There are a few Poems still extant on this Subject, which have several remarkable Strokes that are likewise to be found in *Tryphiodorus*. Those who are desirous of seeing the Particulars may consult the last Books of *Quintus Calaber's* Continuation of *Homer*, and a short Poem in ' *Petronius Arbiter*, which is inscribed *Trojæ Halosis*, and is supposed by " some to have been written in Allusion to a Poem of " *Ne-*

r The Poem of *Lesches* intitled *Ιλίου Πέρσις* is mentioned in *Pausanias's Phocica*. See *Salmasius's* Animadversions on *Solinus*, p. 600. and *Th. Ryckius's* Dissertation de *Æneæ in Italiam adventu*. P. 445.

s Σπησιχόρου δὲ καὶ Πινδαροῦ ἐπιμνήσθαι τῷ μὲν, ὅτι μνηστὴς Ομήρου χυῖσθαι δεῖν, καὶ πῶς ἄλωσιν ὑπὸ ἀναξίως ἐποίησε ἡ Τροία· τῷ δὲ Πινδαρῷ ἀλλά τε πῶς λαμπρότητα ἡ φύσις, &c. *Dio. Chrysost.* Orat. 2. περὶ βασιλείας. *Cons. Fabric. Biblioth. Gr. lib. 2. cap. 15. §. 57.*

t Cap. 89.

u Vide *Gonsal. de Salas* Comm. in *Petron. Arb.*

w *Nero's* Poem on the Destruction of *Troy*, and the Story of his singing it at the Burning of *Rome*, are sufficiently known from *Tacitus*, *Suetonius*, *Dion Cassius*, and a great many other Authors.

ro's, which bore the same Inscription. But of all that has ever been written on this Subject that Description is by far the noblest, which we meet with in the second Book of the *Æneid*, and which is justly esteemed one of the most finished Parts in that great and wonderful Performance. The whole of it is drawn with such a masterly Hand, and each single Part of it touched in so strong a Manner, that it is almost impossible to imagine any Thing beyond it. * *Pontanus* observes that there are many Passages in *Tryphiodorus's* Poem which bear a great Resemblance to some in the *Latin* Poet: Both this Author and the other † Commentators on the *Æneid* have laid together most of these parallel Places, † and several of them the Reader will find pointed out in the following Annotations. How there came to be this Resemblance between them may admit of a Dispute. It might possibly be owing not to the one's having imitated the other, but to their having both of them copied their

x *Etiam ista pertractat Tryphiodorus, cujus libri cum hoc jecundo permagna elucet in plerisque similitudo. Pontan. Symb. lib. 7. ad Æneid. lib. 2. v. 29.*

† *Guellius, La Cerda, Ursinus, Hartungus, &c.*

Descriptions from Nature. This, I say, might account for a general Likeness between them, since it is by no means strange that two Pictures should be alike, which are taken from the same Original: But it must be owned that there are some Lines in these two Poems so very much the same, that there is good Reason to believe that one of the Authors was in some Measure obliged to the other: Which of them was the Borrower is still a Question. *La Cerda*, as was mentioned at the Beginning of this Dissertation, imagines that the Passages which we have been speaking of were first written by *Tryphiodorus*, and were copied from him by *Virgil*. ² *Beni* likewise in his Observations on the *Eneid* is of the same Opinion. But as there is the strongest Probability that *Virgil* was antecedent in Time to *Tryphiodorus* by some Centuries, there is most Reason to conclude that, if one of them must be supposed to have imitated the other, the *Latin* Poet was the Original. Yet can it not be inferred from hence that *Tryphiodorus* had ever read the *Eneid*, or that he had any Knowledge of

² *P. Beni Comm. in Æneid, lib. 2, p. 222.*

the *Latin* Tongue. ^a *Macrobius* assures us (and speaks of it as a Thing generally known) that the second Book of the *Eneid* was translated almost *verbatim* from a Poem of *Pisander*. Sir *Thomas Brown*, in his *Enquiries into Vulgar and Common Errors*,^b has on the Strength of this Authority reckoned *Virgil* among the Plagiaries of Antiquity, and an *Italian*^c Author has not scrupled to charge him on that Score with a Poverty of Invention. But the Advocates of *Virgil* have alledged several Arguments to invalidate *Macrobius's* Assertion. Dr^d *Trapp*

a Dicturumne me putatis ea quæ vulgo nota sunt? quod Theocritum sibi fecerit pastoralis operis auctorem [Virgilius] ruralis Hesiodum? & quod in ipsis Georgicis tempestatis serenitatisque signa de Arati Phænomenis traxerit; vel quod eversionem Trojæ, cum Sinone suo & equo ligneo cæterisque omnibus quæ librum secundum faciunt, à Pisandro panè ad verbum transcripserit? qui inter Græcos Poetas eminet opere, quod à nuptiis Jovis & Junonis incipiens universas historias, quæ mediis omnibus sæculis usque ad ætatem ipsius Pisandri contigerunt, in unam seriem coactas redegerit, & unum ex diversis hiatibus temporum corpus effecerit. In quo opere inter historias cæteras interitus quoque Trojæ in hunc modum relatus est. Quæ fideliter Maro interpretando fabricatus est sibi Iliacæ urbis ruinam. Sed hæc & talia, ut pueris decantata, prætereo. Macrobi. Saturnal. lib. 5. cap. 2.

b Book 1. chap. 6.

c Vergilio, pouero di invenzione, tolsela da Omero, da Pisandro, e da Apollonio nella favola per poco tutta. Della Poetica di Fr. Patrici La Deca Disputata. libro 1. p. 30.

d Observations on the Eneid. Book 2. v. 16.

observes

observes that ^c *Macrobius* has taxed *Virgil* with having formed almost all the fourth Book of the *Eneid* from the *Argonautica* of *Apollonius*; which the Doctor, upon Examination, affirms to be false, and is therefore inclined to suspect *Macrobius's* Veracity as to what he says with Regard to the second Book. M. ^d *Voltaire* has taken another Method of defending *Virgil*. “Some Criticks, says he, tell us that *Virgil* has copied his second Book from *Pisander*, and the fourth after *Apollonius*: “But all that ought to be flatly denied; “and the only Answer which is to be made “to such Discoveries, is, that the second “and fourth Book of *Virgil* are too great Master-pieces of Art to be but Copies.” ^e *Beni* is so far ready to believe *Macrobius*, as to allow that *Virgil* might borrow several Particulars of his second Book from *Pisander*; but he observes that there are many Things in it which have a particular Relation to the Scheme of the *Eneid*; some of which are inserted only with a Design of raising *Aeneas's* Character, and others of them

^c *Saturnal.* lib. 5. cap. 17.

^d *Essay on the Epick Poetry of the European Nations.* p. 58.

^e *Comment. in Æneid.* p. 222. & p. 254.

contain a Prediction of the Grandeur of the *Roman* Empire. *Beni* is confident that these Circumstances could not be mentioned by *Pisander*, and that *Macrobius* therefore must be mistaken when he says that this second Book of the *Eneid* was borrowed almost Word for Word from the above-mentioned Poet. There is another Argument which, if the Authority be judged sufficient, will entirely clear *Virgil* from this Imputation, and will supersede all other Arguments which may be brought in his Vindication. The Poem of *Pisander*, which *Macrobius* speaks of, is mentioned by ^h *Suidas*, who twice assures us that the Author of it was the Son of that *Nestor* who wrote the Lipogrammatick *Iliad*, and lived (as has been said above) in the Time of the Emperour *Severus*. If this be true, what *Macrobius* says must be false, and if the second Book of the *Eneid* was really almost *verbatim* in the Greek Poem of *Pisan-*

ἡ Πείσανδρος, Νέστερος τ' ποιητῆ υἱός, Λαφανδεύς, ἢ Λυκάων, γαργανὸς ἔσ' Ἀλεξάνδρου βασιλέως, τῷ Μαρσίᾳ παιδός, ἐποποιὸς καὶ αὐτός. ἔγραψεν ἰστὲν αἰ ποικίλῃν δὲ ἑπτῶν, ἣν ὀπηρέται, Ἡραϊκῶν Θεογαμιῶν, ἐν βιβλίοις ἔξ. *Suid.* in v. Πείσανδρος. The other passage in *Suidas*, in which it is said that *Pisander* was the Son of *Nestor*, may be seen in the sixteenth page of this Dissertation, where I have already mentioned the the same is to be found in the manuscript Work of *Eudocia*.

der.

der, it is plain that *Pisander* must have copied it from *Virgil*. Dr *Küsler*, in his Annotations on *Suidas*, is of Opinion that the Mistake is not on *Macrobius's* Side but on *Suidas's*, and that the latter of these Authors has confounded the two *Pisanders* together, and assigned that Poem to the Younger which belonged to the Elder. ^k *Fabricius* on the contrary thinks that this might be *Macrobius's* Case, and that he may have inadvertently ascribed to *Pisander* the *Camiræan* (one of the oldest of the *Greek* Poets) what was really written by this later Author of the same Name. And indeed, how much soever *Macrobius's* Authority may in the general be thought superior to that of *Suidas*, yet in the present Instance there are so many Arguments (beside those which have already been mentioned) which may be urged against him, that there seems to be very great Reason to believe him mistaken. For, in the first Place, if it were so well known as *Macrobius* would make us believe that *Virgil* had borrowed his whole Description of the De-

i In v. Πείσανδρος.

k *Biblioth. Gr.* lib. 5. cap. 5. §. 21. p. 606.

LXVIII DISSERTATION.

struction of *Troy* from *Pisander*, it is very strange that neither *Aulus Gellius* nor *Servius* (who have taken particular Notice of his having imitated *Homer*, *Hesiod*, *Apollonius*, and *Theocritus*) should ever make any mention of his having taken so considerable a Part of his *Eneid* from this other *Greek* Poet. As the Silence of these Authors, and the positive Authority of *Suidas*, are no inconsiderable Objections to the Probability of what *Macrobius* has advanced, so are there other Reasons to make us believe that *Pisander* was obliged to *Virgil*, rather than *Virgil* to *Pisander*. Every one must be ready to allow that it is in itself very improbable that one of the noblest Parts of the *Eneid* should be scarce any thing more than a verbal Translation from another Poet; but that *Pisander* should have transcribed a considerable Part of the *Eneid*, will not, I believe, appear strange to any one, who considers what the Nature of his Poem was. *Macrobius* tells us that it included in it all the Fables of Antiquity; that it begun with the Marriage of *Juno* (from whence it had it's Name) and took in the whole Series of Poetical Histories (such as the Expedition
of

of the *Argonauts*, the Destruction of *Troy* &c.) down to *Pisander's* own Time. ¹ *Zosimus* the Historian has mentioned this Poem, and has given the same Account of it: From whence it appears that it was somewhat of the same Kind with that Work which the Ancients called Κύκλον Ἐπικόν, *the Epic Cycle*. ^m *Salmasius* has very well proved that the Κύκλος Ἐπικός was not the Work of any single Person, but was a Collection of different Poems on different Subjects, woven into one Body, and digested into a regular and continued Series, beginning at the earliest Period of the Heathen Mythology (their Θεογονία or *Origine of the Gods*) and taking in the whole Compass of Poetical Fables. Though it is plain that *Pisander's* Poem very much resembled the Κύκλος Ἐπικός in the Nature and Variety of its Subject, yet I am far from affirming that it was, like That, nothing more than a Collection of Poems written by different Hands and compiled into one Body. But I think it highly probable that in so long

1 — Ως ὁ ποιητὴς ἰσορεῖ Πείσανδρον, ὁ τῇ τ' ἡραϊκῶν θεογονιῶν ὁμηγεῖται πᾶσι, ὡς εἰπεῖν, ἰσοεῖαν πελαβών. *Zosimi Hist. lib. 5.*

^m *Salmas.* Plin. Exercitat. in Solinum. p. 594, 595. Conf. *Dodwell. de Cyclis. p. 800.*

a Work the Author of it, when any particular Piece of History fell in his Way, made no Scruple of borrowing from those Authors who had written before him on that single Subject. When he came therefore to write of the Destruction of *Troy*, which *Virgil* had already given so noble a Description of, it is not unlikely that he might be willing to spare himself the Labour of composing a new Description of it, by translating or closely imitating that which he met with in the *Eneid*; and inserting it into his own Work. This, at least, is much more probable than that *Virgil* should borrow so much from *Pisander's* Poem; and therefore I am inclined to think that *Macrobius*, having had a Sight of this Work, which answered so nearly to the second Book of the *Eneid*, and seeing *Pisander's* Name prefixed to it, imagined it to be written by the old *Pisander*, when it was really written by the Younger. It may perhaps be objected that, as *Macrobius* lived but about two or three hundred Years after the younger *Pisander*, there is no Likelihood of his confounding him with the other who lived so long before him. But it is certain that among the Moderns several

ral Works have by Mistake been ascribed to ancient Authors, even in less than two or three hundred Years after they were written. Thus a Poem of *Rhodomannus* on the *Trojan* War has been quoted by *Petavius*, and published by one of the Author's Contemporaries, *Federic Morellus*, as the Work of some old *Greek* Poetⁿ, and the *Argonautica* written by the same *Rhodomannus* (who died in the Year 1606) is mentioned as such by Mr *Barnes* in his Observations on *Euripides*^o. In like Manner the Poem on the Destruction of *Jerusalem*, which belongs to *Peter Apollonius Collatius*, who lived in the fifteenth Century, has been often cited as a Work of a much more ancient Date^p: And (to mention no more Instances) the *Latin* Satyre *de Lite* has been commented on by several learned Men as a valuable Piece of Antiquity, though it is well known that it was written by *Michael De l' Hospital*, the ce-

ⁿ *Theod. Ryckii* Dissert. de primis *Italiae* Colonis, & *Aeneæ* Adventu. cap. 10. pag. 448. *Fabricii* Biblioth. Gr. lib. 2. cap. 2. §. 24.

^o *Tom. 1. p. 175. Fabricius*, ibid.

^p See *Bayle's* Historical and Critical Dictionary under the article *COLLATIUS*.

lebrated Chancellor of *France*^q. These Examples will serve to shew that there is no Absurdity in supposing that *Macrobius* might be mistaken with Regard to *Pisander*, and imagine that *Virgil* had borrowed from him, when in Reality he had transcribed from *Virgil*. As to the Passages in *Tryphiodorus*, which seem to be copied from the *Eneid*, what has been said will leave us Room to doubt whether he borrowed them immediately from *Virgil*, or whether, as in his Lipogrammatick *Odysssey* he imitated *Nestor* of *Laranda*, so in his Poem on the Destruction of *Troy* he imitated his Son *Pisander*. I cannot quit this Head without observing that, though there is no Probability that any Parts of the *Eneid* were copied from *Tryphiodorus*, yet those Criticks who were of this Opinion, have done our Author no little Honour, in judging him worthy of *Virgil's* Imitation.

Before I bring this Dissertation to a Conclusion, I shall endeavour to discharge the

^q J'ay oüi dire à M. Vossius, que Boethornius avoit corrigé & commenté une Satyre de Lite, qu'il croyoit ancienne, qui est du Chancelier De l'Hospital. Ce que j'ay verifié depuis avec grand plaisir. Pricæus, Critique Anglois, fait la mesme faute sur l'Apologie d'Apulée. pag. 54. P. Colomies, Recueil de Particularitez. pag. 123. Conf. Fabric. Biblioth. Lat. lib. 4. cap. 1. §. 7.

Promise which I have already made, of throwing together in one View the Sum of what I have been able to collect, in Relation to the Character of the following Poem, from those Authors who have occasionally declared their Sentiments of it. I would not be thought to enter on this Task with any Design or Expectation of imposing on the Judgement of the Reader, or of inclining him to form his Opinion of this Work, rather on the Authority of it's Vouchers, than on the Merit of the Performance. Such an Expectation would in all Likelihood be as fruitless as it would be unreasonable; since, as every Reader has certainly a Right to judge for himself, so there are few, but what are ready to make use of their Privilege. Yet before we are acquainted with the Merit of an Author, it is generally of some Advantage to him, in Order to procure him a favourable Perusal, to see that he comes well recommended. For this Reason I have thought it not improper to produce the Testimonies which several Authors of Reputation have given in Favour of *Tryphiodorus*, and to offer at a Vindication of him from the Objections which have been made against him. The

k

only

only Author that I remember to have met with, who has condemned him in the general, is M. *Rapin*, who, in his *Reflections on Poetry*^r, has drawn up a List of almost all the *Greek* Heroic Poets, and has depreciated each of them in their Turns, to shew that they all fall very much short of *Homer*; a Point which would have been readily granted him, even without the invidious Method which he has taken to prove it. The Manner in which this Author has treated *Apollonius Rhodius*, *Nican-der*, *Oppian*, and all the others whom he has mentioned, is so very severe and hypercritical, that he must be allowed, in this Part of his Works at least, to deserve the Title which *Fabricius* has given him, *Acerbus Poetarum Censor*. What he says of *Tryphiodorus* is that his Poem is of a coarse and low Character like the History of *Hero* and *Leander* by *Musæus*^s. But if those who were the best Masters of polite Writing themselves may be allowed to be com-

^r *Reflex. sur La Poetique en particulier. chap. 15.*

^s *Biblioth. Gr. lib. 3. cap. 21. p. 522.*

^t *Le poëme de Tryphiodore sur la prise de Troye est d'un caractère bas & grossier, aussi-bien que l'Histoire de Leandre par Musée.*

petent Judges of it in others, *Musæus's* Poem does by no Means deserve the Character which *Rapin* has given it. What was Mr *Waller's* Opinion of it will appear from the following Lines of his on a Person's viewing the Story of *Hero* and *Leander* in a Picture:

And now she views, as on the wall it hung,
What old *Musæus* so divinely sung.

Mr *Fenton*, in his "Observations on Mr *Waller*, gives the same Piece the Title of a very elegant Poem. And indeed the Style of it appeared so beautiful to "*Julius Scaliger*, as to make him think the Author of it was the same *Musæus* which *Virgil* celebrates in the sixth Book of the *Eneid*^x; which Opinion Mr *Waller* seems to have adopted, as several Writers had done before him^y: And though others have for very good Reasons judged the Author of it to have lived much later, yet even these

u Pag. 10.

w *Poetices*. lib. 5. cap. 2.

x *Quos circumfusus sic est affata Sibylla,*
Mulæum ante omnes &c.

y *Pontanus* in *Virg. Georg.* lib. 3. v. 258. R. *Stephani Thesaurus Ling. Lat. Torq. Tasso de Poema Heroico.* libro 2. p. 47.

have allowed (what was the Foundation of *Scaliger's* Mistake) that the Poem is written with great Spirit and Elegance^z. Such is the Author with which *Rapin* has been pleased to compare *Tryphiodorus*, and whether the Comparison be at all disadvantageous to *Tryphiodorus's* Character, I leave the Reader to determine. That there is really a remarkable Likeness between the Style of *Musæus* and that of *Tryphiodorus* is affirmed by ^amany, and, as far as I am able to judge, the Observation is just. *Leo Allatius* has taken Notice of this Resemblance between them^b, but has given *Tryphiodorus* the Preference, having observed some Defects in *Musæus*, which our Author has taken Care to avoid^c. Another

^z *Video etiam gravissimos hujus ætatis viros esse, quibus placeat eum ipsum (scil. Musæum antiquæ m) Auctorem esse carminis, quod de Leandro & Herone circumfertur: a quibus tamen vehementissimè dissentio. Primum quod nusquam apud veteres, seu poetarum interpretes, seu alios, quicquam ex illo venustissimo reperitur carmine. &c. H. Casaub. in Diog. Laert. lib. 1. Mævi versus qui putantur, sunt quidem elegantissimi; sed non a Mævo conscripti, sicut Julius Scaliger existimavit. B. Averanii in Thucyd. Dissert. 1. Elegantissimus, minimè vero tam antiquus scriptor ut C. Scaliger & alii censent, Musæus. Barthii Advers. lib. 2. cap. 8. Vide Menziana. Tom. 1. p. 204.*

^a See the Authors quoted in this Dissertation. p. 5.

^b *Leo Allat. de Patriâ Homer. cap. 4.*

^c *Leo Allatius*, after having produced some fragments of the old *Musæus*, in order to shew the difference between him and the

Author, whose Style has been thought to resemble That of *Tryphiodorus*, is *Quintus Calaber*; who has met with no better Treatment from *Rapin* than the other Poets whom he has handled: *Quintus Calaber*, says he, has presumed to write a Sequel to the *Iliad* and *Odyssey*, without having the least Traces of that easy and natural Air which appears in *Homer*^d. M.^e *Baillet* is in this, as in almost every Thing else, of the same Sentiments with *Rapin*, and has fallen into the same Mistake with him; and such a Mistake it is, as may justly raise a Doubt whether either of them remembered enough of the Poem which they have thus censured, to be able to form a right

the Author of the Poem on *Hero* and *Leander*, thus addresses himself to *Scaliger*. *Vides hunc auctorem* (scil. *Museum antiquum*) *hiatus admittere, lectis non uti semper verbis, nec versus claudere bisyllabis trisyllabisve, ut ipse in recentiori adnotans: qui omnes in hisce, quæ tu dicis, nimium suere addicti ad superstitionem usque. Exemplum in promptu sunt apud Nonnum, Coluthum, Joannem Gazæum, Christodorum Coptitem, aliosque posterius ævi scriptores; quæ non offendes in Tryphiodoro, qui antiquior fuit, aliisque qui suâ laude cæque maximâ non caruerunt, aliunde tamen quam ab accentibus & numeratione syllabarum petita.*

^d *Quintus Calaber*, qui se voulut mêler d'écrire la suite des Poëmes de l'*Iliade* & de l'*Odyssée*, sans avoir aucun vestige de cet air aisé & naturel d'*Homere*. *Rapin, Reflex. sur la Poétique.*

^e *Jugemens des Sçavans.*

Judge-

LXXVIII DISSERTATION.

Judgement of it. They affirm it to be a Sequel both to the *Iliad* and the *Odysssey*; whereas every one who reads it will find that it ends with the Return of the *Greeks* from *Troy*, and can therefore be only the Sequel of the *Iliad*. Neither are these Writers less mistaken with Regard to the Merit of *Calaber's* Work, than in Relation to the Subject of it, if we may rely on the Judgements of those who had most certainly read the Poem, and were some of the ablest Criticks in the *Greek* Tongue. *Rhodomannus* (who is universally allowed to have been one of the best Imitators of the ancient *Greek* Poets, and one of the best Judges of that Language, that have ever appeared among the Moderns^f) has declared

^f *De Rhodomanno apponam unicum idque rectissimum judicium Casp. Barthii LIX, 1. Adversar. Locus is Calabri vulgo corruptus circumfertur, sed nos eruditissimi Rhodomanni emendationem merito sequimur, qui eum divinum Poetam totum in se redegerat, aded ut similia eidem rarâ felicitate scribere posset. Quo quidem ego viro Græcum Poetam neminem unquam meliorem habuisse Germaniam nostram existimo, cujus Poematis plerisque talibus si nomen abesset, nos antiquum auctorem & non de bucconibus aliquem adscripturum fuisse rectissime judicavit Josephus Scaliger. Fabricii Biblioth. Gr. lib. 2. cap. 7. §. 6. Cointus L. Rhodomanno Homero æstimatur dictione simillimus; id quod non difficulter credimus Viro in lectione utriusque versatissimo. Borrichii Dissert. Acad. de Poetis. Diss. 1. §. 43. — Borrich prend un juste milieu entre des jugemens si opposés. La diction de Quintus*
lui

that *Calaber* has been very successful in imitating *Homer's* Style^g, and that he falls very little short of him either in the Purity or Elegance of his Diction. The Testimonies of several other Men of Learning^h, who have delivered their Opinions of this Author in the same Terms with *Rhodomanus*, are sufficient to establish his Character, and to acquit him of the Censure which *Rapin* has cast upon him: And as the Approbation of these Authors, and especially of *Rhodomannus*, have very much contributed to the raising of *Calaber's* Reputation, so is it not the least of *Tryphiodorus's* Praises, that the same *Rhodomannus* has pronounced his Style to be very little dif-

lui paroît (ainsi qu'à Rhodoman) fort semblable à celle d'Homère. *Journal des Sçavans*, Avril 1736. p. 545.

g *Ad eloquentiam poeticam apud Græcos sufficiat Homerus, & Iliados continuator Coïntus Homeri simillimus. L. Rhodomanni Epist. Dedicat. Q. Calabro præfixa.*

Δαρδανίος δ' ἐνέπ' ἐπὶ πύματον νῆκόν ἡδ' ἰ μέγ' αὖ,
Εὐκρίτης χαρίτεσσιν Ομήρου πάμπαν ἐμοίω. &c.

Ejusd. Præf. ad Q. Cal.

h Τότ' (scil. Ομήρῳ) τὰ παραλειπόμενα Κάλαιος ἔχ' ἑδὲν ἢ αὐτοῦ
οἷοι τὸ ποιῆν δεινότητις τε καὶ εὐφρίας ἀπέλειπε, ὥστε εἶν' ἔπεσον ἀληθῶς Ομηρὸν
αὐτὸν γάναι. *Th. Freigius in Addiz. di L. Nicodemo alla Bibliot. Napol. di N. Toppi. p. 215. Eā quidem dictionis suavitate canens, ut Homero simillimus videatur. J. Fabricii Hist. Biblioth. sue. Part. 3. p. 511. Conf. Barth. in Claudian. de Raptu Proserp. lib. 1. v. 108. & in Statii Achilleid. lib. 2. v. 396.*

ferent

ferent from that of *Calaber*ⁱ, and that other Authors likewise have taken Notice of the Resemblance between them^k. To these collateral Evidences in Favour of our Author a great many more Encomiums may be added, which have been bestowed on him by those who have occasionally mentioned him. As for such as have declared their Approbation of particular Expressions or Descriptions in him, I have not thought it necessary to produce the Citations at large, but have contented myself with referring to them at the Bottom of the Page^l:

i *Si dictionem Cointi, Coluthi, Tryphiodori & Musæi ad examen criticum vocaris, simillimam & fere eandem sermonis ideam structuræque rationem deprehendes. Rhodomanni Præfat. ad Q. Calabrum. p. 7.*

k *Elegans admodum auctor est, Coluthi, Tryphiodori, & Musæi non multum absimilis, dignus certè qui omnium manibus teratur, & ut Homerum in argumento sequitur, ita in lectione eundem comitari debeat. N. Lloyd, Dict. Hist. in v. Calaber. Conf. Vossium de Poetis Græcis. cap. 9. Dictionaire Hist. & Crit. de M. Bayle, in v. QUINTUS CALABER. Journal des Sçavans, Avril, 1736. p. 543.*

l *Heinsius in Sil. Ital. lib. 5. v. 179. Cerda in Virg. Æneid. lib. 2. v. 13, 15, 59, 250, 361. Pontani Symbol. lib. 7. in Virg. Æneid. lib. 2. v. 26. Barthii Animadv. ad Claudian. de Rapt. Proserp. lib. 2. v. 66. Idem p. 75. Ed. 2^{dæ}. Idem in Statii Sylv. lib. 1. carm. 11. v. 11. Idem in Adversar. lib. 35. cap. 4. Weitzius in Val. Flacc. lib. 5. v. 123. Fabretti Explicatio Tab. Iliacæ. p. 369. Proust in Cic. de Oratore. lib. 3. §. 165. Guellius in Virg. Æneid. lib. 2. v. 264. Delrio in Senec. Troad. v. 312. & in Agam. v. 622. Bochart Hierozoicon. Tom. 2. lib. 4. cap. 14.*

To the same Place I refer the Reader for those Passages in which *Tryphiodorus* is commended in the general as a Writer of great Sweetness and Elegance^m, and is judged to have been particularly successful in representing whatever he has undertaken to describe, in the most lively and poetical Mannerⁿ. I ought not to omit mentioning one Complaint which has been made in Relation to his Poem, and which has very probably occasioned it to be less read than it would otherwise have been. Several learned Men^o have objected, what cannot be denied, that there are many Passages in it which are very difficult to be understood. But this Objection may in a great Measure be removed, as the Obscurity complained

m *Tryphiodoro suavissimo Poeta. Rhodomanni Epist. ad N. Fritschlin. Tryphiodoro subjuncta. Tryphiodorus Excidio Ilii, elegantissimus poeta. Barthii Animadv. ad Claudian. Paneg. in IV Cons. Honor. v. 244. Ed. 1^{mæ}. Tryphiodorum scriptorem ante aliquot secula nobilem. Idem in Statii Thebaid. lib. 1. v. 124. Tryphiodorus mellitissimus poeta in elegantissimo carmine de Excidio Ilii. Joh. Faes in I. il. Gyrald. p. 692. Ed. Lugd. Bat.*

n *Faciem capte Trojæ pictæ optimus tibi ostendet Virgilius, & de Græcis Tryphiodorus. Pontani Comm. in Ovid. Trist. lib. 1. El. 3. p. 82. Vide eund. in Ovid. Trist. lib. 2. p. 233. & Cerdæ Comm. in Æneid. lib. 2. v. 361.*

o *Borrichii Dissert. Acad. de Poetis. Diss. 1. §. 45. Baillet, Jugemens des Sçavans.*

of does not so much arise from any Want of Clearness in the Poet himself as from the Negligence of his Transcribers: For it must be owned that there are many Passages in the Poem which are manifestly corrupt, and that the Verses are sometimes defective both as to Sense and Measure. There is indeed scarce any Poet who has suffered more by the Injuries of Time than our Author. I shall finish this Account of him by drawing up a List of all the Editions of him which have come to my Notice. All of them have been taken from very imperfect Copies, and of those which I have seen there is scarce one but what has some Mistakes peculiar to itself.

The first is that which was published at *Venice* by *Aldus* (in what Year is uncertain, together with *Quintus Calaber's Paralipomena*, and *Coluthus's* Poem on the Rape of *Helen*).

The Edition published at *Basle* in the Year MDLXIX (in which *Quintus Calaber* and *Coluthus* are likewise joyned) was copied from that of *Aldus*, and by the Accounts which are given of it (for I have never had a Sight of it myself) seems to have differed from it in nothing but
in

in having a greater Number of Errors^p.

In the Year MDLVII *Jamotius* put out an Edition of our Author at *Paris* in *Octavo*, together with a Translation in *Latin Verse*, and Notes upon the *Greek Text*^q. He is judged by *H. Stephanus* to have succeeded well both in his Version and in his Annotations. The learned Mr^r *Maittaire* mentions an Edition of *Tryphiodorus* in *Greek* and *Latin*, printed at *Paris* by *Vascofan* in the Year MDLVII; which, though by a Mistake of the Press it is said to have been printed in *Quarto*, is yet (as I am informed by a Letter from Mr *Maittaire* himself) no other than that of *Jamotius*. *Jamotius's* Translation and Notes were reprinted in the Year MDLXXVIII^s. I cannot find that *Fabricius*, in his *Bibliotheca Græca*, has

p *J. Cornelii De Panay* Præf. in *Q. Calabrum*. A full account of this Edition may be seen in an *Italian Book* intitled, *Addizioni di Lionardo Nicodemo alla Biblioteca Napoletana di Niccolo Toppi*. p. 215.

q *Inl. Librorum Biblioth. Barberinæ. Tom. 2. p. 480.*

r *Librorum à Typographis inter Pacientes celebrioribus excusorum Catalogus. Tom. 2. p. 148.*

s *Tryphiodori de Ilii Captivitate liber, Latinè redditus à Federico Jamotio Bethunienti Parisiis anno 1578 una cum scholiis ejus prodiit. Hallervordii Biblioth. curiosa. Vide Lipenii Biblioth. Real. Philosoph. Tom. I. p. 1496.*

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taken Notice of either of these Editions: Neither has he mentioned the *Latin* Translation of *Tryphiodorus* by *Renatus Perderierus*^t, which, as *Baillet* informs us, was published at *Basle*, *A. D.* MDLV; nor that of *Janus Pelusius*^u, which is said to have been published in MDXCII.

A Translation of our Author in *Latin* Verse by *Xylander*, was published at *Basle* *A. D.* MDLXXVIII in the midst of a *Latin* Translation of *Diodorus Siculus*, to supply a Chasm in that Historian. ^w*Fabricius* mentions another Translation of *Tryphiodorus* which was written by the same *Xylander*, when he was scarce sixteen Years old, and was published without it's Author's Knowledge. I have not seen *Xylander's* first Translation, but by some Passages which are quoted from it by ^x*Leopardus*, it ap-

t Coluthi Helenæ Raptus interprete R. Perderiero, cum notis Bern. Bertrandi, & Tryphiodori libello de Ilii Expugnatione in 8^{vo}. Basil. 1555. Baillet, *Fugemens des Scavans*. Renatus Petrierius, Parisiensis, Orphei opera Latinitate donavit. Item Coluthum & Tryphiodorum. Interpretatio opusculi Coluthi Thebani de Raptu Helenæ in 8. Basileæ 1555. excusa. Frisii Supplement. Biblioth. Gesner. p. 722.

u Ind. Biblioth. Barberinæ. Tom. 2. p. 480.

w Biblioth. Gr. lib. 2. cap. 7. §. 8. Ed. 3^{ma}.

x Limenat. lib. 19. cap. 1. & lib. 20. cap. 24, 25, 26.

pears to have been very different from his second.

Michael Neander in his Edition of *Tryphiodorus*, which he has inserted in the second Part of his *Opus aureum*, (published at *Leipfic* in MDLXXVII) has given us the Text as he found it in *Aldus's* Edition, together with a *Latin* Prose Translation of his own: In the Margin he has inserted several conjectural Emendations, and has published a large Commentary at the End of it, which is chiefly taken up either in recounting the mythological Stories which are referred to in the Poem, or in inculcating some Precept of Morality. *Neander's* Translation (altered in some Parts by *Francis Portus*) and a few Extracts from his Annotations have been published with the *Greek* Original, at the End of several small Editions of *Homer's Iliad*.

One of the most correct Editions is that which has been published in *H. Stephanus's* Body of the *Greek* Poets A. D. MDLXIX. In this the learned Editor has made use of some Corrections of the *Greek* Text which were found in an ancient Manuscript, and has given us a few Animadversions of his own, interspersed with some of *Jamotius's*

LXXXVI DISSERTATION.

tius's Corrections. The Edition of *Tryphiodorus* in *Lectius's* Body of the *Greek Poets* (published in MDCVI) was copied from that of *Stephanus*.

Fabricius and *Lipenius* mention an Edition of the *Greek* alone, published at *Hamburg* in the Year MDCXVII.

But of all the Editions of our Author which have ever yet appeared that of *Frischlinus* is esteemed the best^z, which came out at *Francfort* in MDLXXXVIII, in which we have the Original corrected in several Places from *Frischlinus's* Conjectures, with two Translations in *Latin* by the Editor, one in Prose and the other in Verse: At the End of it we have *Frischlinus's* and *Rhodemannus's* Annotations on the *Greek* Text. I take this Occasion of returning my Thanks to the learned ^a Publisher of the *Acta Lipsiensia*, who, after I had long endeavoured to no Purpose to procure this Edition of *Tryphiodorus*, did me the Favour to send it me from his own Library at *Leipsic*: Though the *English* Translation was entirely printed off, before this Edi-

y *Biblioth. real. Philosoph.* Tom. I. p. 1496.

z *Fabricii Biblioth. Gr.* lib. 2. cap. 7. §. 8.

a Mr FRIL. O. MENCKENIUS.

tion came to my Hands, yet has it been of singular Service to me, as it has assisted me very much in publishing the *Greek* Original, and has furnished me with the Translation which I have subjoyned to it. There is another learned Gentleman who has laid me under an Obligation of the same Kind, which I have no other Way of discharging, but by this publick Acknowledgement of the Favour. The celebrated *Fabricius*, in his ^b *Bibliotheca Græca*, mentions a Manuscript of *Tryphiodorus* which was in his own Possession. This Manuscript his Son in Law M. *Reimarus* of *Hamburg* has collated very exactly with *Stephanus's* Edition of our Author, and has favoured me with a Copy of the Collations; which have been very serviceable to me not only in correcting the corrupt Passages of the Original, but likewise in supplying it with a few Lines which are wanting in the former Editions. Besides the Assistances which I have already mentioned, I have likewise had the Use of *Dausqueius's* Annotations on *Tryphiodorus*, which were published at *Francfort* in MDCXIV. But as his, and all

^b Lib. 2. cap. 7. §. 7.

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the other Comments which I have seen, are chiefly employed in correcting the *Greek* Text, I have had but few Opportunities of mentioning them any where but in my *Latin* Observations on the Original; it being the Design of the *English* Annotations, rather to illustrate the Poem, than to settle the Reading of the Context.

A D D E N D A.

PAG. 19. not. a. Add, *Hadr. Junii* Castig. in *Hesych.* n. 74. Pag. 39. not. c. Add, *Delrii* Comment. in *Senecæ Agam.* v. 626.

The *Greek* Epigram of *Quintus*, which is published from a manuscript *Anthologia*, in the 53^d page of this Dissertation, was most probably written not by *Q. Calaber*, but by *Q. Mæcius*, several of whose Epigrams are extant in the printed *Greek Anthologia.* lib. i. cap. 57. & lib. 6. cap. 3. Two of them are written on the *Αναθήματα* or *Donations* of Fishermen; and in both of them there is the Word *Ακλαῖα*, the same which I have proposed to be inserted at the Beginning of that which I have published. In the above-mentioned manuscript *Anthologia* there is another Epigram of *Mæcius* on a like Subject, which Dr *Kuster* has published in his Annotations on *Suidas*, who has quoted it, in v. *ρομφιόδαντα.* and by the help of it we may easily restore a very corrupt passage of *Suidas* in v. *μάσιξ.*

T H E
D E S T R U C T I O N
O F
T R O Y.

HOW conqu'ring *Greece*, by *Heav'n's* assisting care,
Form'd the tall Steed, and clos'd the ling'ring
War,

While on my mind the bright Ideas play,
While my Breast glows impatient of delay,

v. 1. *How conqu'ring Greece &c.*] The Poet, after having just proposed the Subject he was to write upon, bids the Muse (without going back to the first occasion of the War) immediately enter upon the Narration. As the Siege of *Troy* was one of the most remarkable occurrences in History, so the Occasion of it was too well known to admit of a recital. *Homer* had already informed the World of the whole Progress of the War, and had carried on his Account as far as *Hector's* death. *Tryphiodorus* therefore, who seems to have designed his Poem for a Sequel of the *Iliad*, had nothing more to do than to begin where That concluded. In order to this, he just takes notice of some of the Heroes who were slain before *Hector's* death, as well as those who died between that Period and the Destruction of *Troy*; He thence proceeds to a Description of the *Trojan Horse*, and the other methods by which the City was taken.

The Proposition of the Contents of the whole Poem, which is deliver'd in these first Verses, is exactly such as the best Criticks recommend; and *Vida's* Precepts in this case are but a Description of *Tryphiodorus's* Conduct.

*Vestibulum ante ipsum, primoque in limine semper
Prudentes leviter rerum fastigia summa
Libant, & parvis attingunt omnia dictis*

A

Quæ

Begin *Calliope*; inspire my Tongue,

Paint the dire Scene, and raise the tuneful Song.

Ten years had *Greece*, and *Ilion's* warlike bands
With mutual slaughter bath'd the *Phrygian* lands,

*Quæ canere statuere; simul cælestia Divi
Auxilia implorant, proprius nil timbus ausi.*

Vidæ Poetic. l. 2

This, as a rule, the noblest Bards esteem,
To touch at first in gen'ral on the theme;
To hint at all the subject in a line,
And draw in miniature the whole design
Not in themselves confide; but next implore
The timely aid of some celestial pow'r.

Mt Pitt.

La Cerda, the Commentator on *Virgil*, observes that *Tryphiodorus* begins his relation in the same place, where *Aeneas* in the second *Æneid* enters upon his; and thence concludes that *Virgil* borrowed his Beginning from this of the *Greek* Poet; but as there is good reason to believe, that he lived long after *Virgil*, it is more probable that the *Greek* Poet was indebted to the *Latin*. Be that as it will, *La Cerda* seems very much pleased with this part of *Tryphiodorus*, and recommends it to his Readers, as a passage well worth their perusal.

v. 5. *Begin Calliope*] *Vossius* and others have observed that it was necessary in former Ages, that every undertaking of this kind should be usher'd in by an Invocation of some superiour Being. Because the Heathens, say they, were persuaded that nothing could be well executed without some divine assistance. To this they add, that the Piety of the Poet naturally prepared the Reader with a favourable opinion of the Poem itself; and the persuasion of his writing by divine Inspiration gave a kind of Sanction and Authority to his Performance. For this reason most of the *Greek* and *Latin* Poets begin their Works with an Address either to *Jupiter* or some other Deity. *Prisci Oratores à Jove exoriti sunt, excellentissimi Vates à Numine aëneo principium traxerunt.* Val. Max. *Præfat.* *Tryphiodorus* invokes *Calliope*, because *Heroic Poetry* comes more particularly under her Care.

v. 7. *Ten years had Greece &c.*] The reason why the *Greeks* were so long in taking *Troy*, is given by *Thucydides*. He says that on account of their scarcity of Provision, they carried with them no greater number of Men, than what were able to support themselves by foraging in the Enemy's Country. Neither when they were there, did they make use of all their Forces, but betook themselves to Piracy, and to cultivating the *Chersonese* for their supply. Hence it was that the *Trojans* were the better able to hold out a ten year War, because while the *Greeks* were dispersed on different employments,

While oft as *Mars* had swerv'd from side to side,
 The vanquish'd triumph'd, and the Victors died. 10
 Vain were the wounds they gave, the toils they bore,
 Till tir'd at length, and gorg'd with hostile gore,
 No more the Spears sustain'd the Warriour's strides,
 No more the falchions threaten'd by their sides: 14
 Loose from each breast the sounding cors'let hung,
 Their shields no more with hollow murmurs rung,
 Useless their arrows, and their bows unstrung. }

Fast by the manger stands th' unactive Steed,
 And, sunk in sorrow, hangs his languid head,
 He stands, and, careless of the golden grain, 20
 Weeps his Associates, and his Master slain.

they were always a match for those who were left behind to oppose them.
Thucyd. lib. 1.

It will not be impertinent to subjoyn what Mr *Stanyan* has observed in his excellent Abstract of the *Grecian History*. "*Herodotus's* opinion, says he, "is very probable, that the *Greeks* did not lie before the Town the first "nine years; but that the *Trojan* Dominions consisting of nine large Prin- "cipalities, they found Employment enough to beat up and down the "Country, spoiling and plundering all before them, 'till at last they came "of course to block up the capital City. Which questionless introduced "the mistake of converting this War, which lasted in all ten years, into a "Decennial Siege.

v. 21. *Weeps his Associates*] *Montaigne* remarks, that as we mourn for the death of Beasts we have been fond of, so it is not unusual in them to mourn for the loss of their Masters. *Isidore* observes, that this concern is particularly seen in Horses, upon the death of their Riders. *Interfectis vel morientibus Dominis multi lachrymas effundunt. Orig. lib. 12. cap. 1.* Several Writers of Natural History furnish us with Examples to confirm this observation. *Ælian* in particular tells us of a Horse, that upon being separated from his Master, starved himself to death. *De Animal, lib. 6. cap. 44.* And we read in several of the *Roman* Historians, that just before the death of *Julius Cæsar*, the Horses, which he had consecrated in his passage over the *Rubicon*, obstinately ab- stained

4 THE DESTRUCTION OF TROY.

Eternal Slumbers close *Pelides'* eyes,
While by his side his lov'd *Patroclus* lies;

stained from food, and wept plentifully. *Sueton. Vit. Jul. c. 81.* Some have thought that *Virgil* alludes to this Story in his Eclogue on the death of *Daphnis*, when he says,

*Non ulli pastos illis egere diebus
Frigida, Daphni, boves ad flumina, nulla neque amnem
Libavit Quasarpes, nec graminis attingit herbam.*

Ecl. 5. v. 24.

The Swains forgot their Sheep, nor near the brink
Of running waters brought their Herds to drink.
The thirsty Cattle, of themselves, abstain'd
From water, and their greedy Fate did dam'd.

Mr Dryden

But *Mr Stanley*, perhaps with more reason, imagines that these lines in *Virgil* are borrowed from the following verses of *Moschus* on the death of *Bion*.

— Αἰ βουεῖς αἰ ποτὶ Τάφους
Πλαγέσθ' ἄρα γ' ἔρασι καὶ οὐκ ἐπ' ἐλπίσιν ἐμνήσθη.
Idyll. 3.

Thus translated in a Pastoral on the Death of the Earl of Rochester.

*Nothing is heard upon the Mountains now,
But pensive Herds that for their Master low.
Stragling and comfortless about they rove,
Unmindful of their Pasture, and their Love.*

The circumstances mentioned by *Suetonius* are exactly the same with those in *Tryphiodorus*: But were there no Historians to support this opinion, the usage of the rest of the Poets would be sufficient to justify him. In *Homer* the Horses of *Achilles* are described shedding tears for the death of *Patroclus*

*Meantime at distance from the Scene of blood
The pensive Steeds of great Achilles stood:
Their godlike Master slain before their Eyes,
They wept, and shar'd in human miseries.*

Mr Pope Il. B. 17. v. 484.

Mr Pope and *Montaigne* have both cited on the same Occasion the following lines in *Virgil* on the Horse of *Pallas*.

By his own hand the frantick *Ajax* bled,
And *Nestor's* Son was number'd with the dead. 25

*Post Hector Equum, postus insignibus, æthen
Is ætymant, gemitque humectat grandibus ora*
Æneid l. 11. v. 89.

To close the Pomp, *Aithon*, the Steed of State
Is led, the Fun'rals of his Lord to wait.
Stripp'd of his Trappings, with a tullen pace
He walks, and the big Teus run rowling down his Face.
Mr *Dryden*.

v. 22. *Funeral Slumbers*] *Achilles*, *Patroclus*, and *Antiochus* are mentioned together, because, as *Homer* tells us, their Bones were deposited in the same Urn. *Tryphiodorus* by joyning *Ajax* with them, seems to have had an eye to another passage in the same Author, where *Nestor* laments the death of each of these Heroes.

Εἶσα μὲν Αἴας καὶ τὰ ἀρήϊα, εἶσα δὲ Ἀχαιῶν,
Εἶσα δὲ Πατρόκλῳ σπέρμα μινῶν ἀπαλαμπῆ,
Εἶσα δ' ἐμὸς φίλῳ υἱῷ.

There *Ajax* great, *Achilles* there the brave,
And wise *Patroclus* fill an early grave:
There too my Son —————
Mr *Pope's* *Odys.* B. 3 v. 133.

The death of *Patroclus* is related in the sixteenth Book of the *Iliad*, where he is first struck by *Apollo*, then wounded by *Euphorbus*, and at last slain by *Hector*.

The death of *Achilles* is told by the Author who goes under the name of *Diogenes Crescensis*, and pretends to have been present at the Siege of *Troy*, in the following manner. *Achilles* being informed that *Hecuba* and the rest of the *Trojan* Matrons were preparing a Sacrifice to *Apollo*, went secretly with a few Attendants to observe the Ceremony. He there fell in love with *Polyxena* the Daughter of *Priam*, and sent an Embassador to *Troy* with proposals of Marriage, to which *Priam* at last consented. But just at the celebration of their Nuptials, *Deiphobus*, the Brother of *Polyxena*, ran to embrace *Achilles*, while *Paris* came behind him, and killed him. *Diogenes* l. 4.

Ovid, and others affirm that he was slain by *Paris* before the Walls of *Troy*, and that *Apollo* directed the Dart. This account agrees with a Prophecy made to him in the twenty second book of the *Iliad*; where *Hector*, dying by his hand, breaks out into these expressions.

Yet think a day will come, when Fate's decree
And angry Gods, shall wreak this wrong on thee;

Phœbus

Proud *Troy* in tears bewail'd her *Hector* slain,
 And dragg'd in triumph o'er his native plain
 Nor flow'd her sorrows for herself alone,
 A foreign grief was added to her own,
 Tear answer'd tear, and groan succeeded groan.

*Phœbus and Pavis shall avenge my fate,
 And stretch thee here, before this Scæan gate.*

Mr Pope. Il. B. 22. v. 417

v. 24. *The frantick Ajax b'ed.*] Our Author's assertion that *Ajax* kill'd himself through madness and indignation (on losing the Arms of *Achilles* in a contest with *Ulysses*) is confirmed by the generality of Writers. But *Strabo* gives a very different account, and affirms that a Contention arising about the *Palladium*, he was slain by the treachery of *Ulysses*.

The word *ἐκ τῆς*, which *Tryphiodorus* applies to the Sword with which *Ajax* kill'd himself, may perhaps signify no more than, *destructive*; as *Virgil* uses the word *inimicus* in the same sense. *Æn.* l. 1. v. 127. But if *ἐκ τῆς* has the same meaning as *Hostium ensis* in *Horace*, intimating that *Ajax* died by an Enemy's sword, it must then allude to his killing himself with the sword which was given him by *Hector*; according to the noted Greek Epigram on that Subject, and that celebrated proverb in *Sophocles*.

Ἐκ τῆς ἀδωγῆς δῶκε, καὶ ἐκ ἐν πύλῃ.

Antilochus, the Son of *Nestor*, was slain (like *Lausus* in *Virg.*) in his Father's rescue. *Pindar. Pyth. Ode* 6.

v. 26. *Her Hector slain*] This is the only *Trojan* Leader, whose death is here taken notice of. And indeed there was no Hero's death so fatal to *Troy* as that of *Hector*. *Horace* observes, that it was to this the *Greeks* chiefly owed their conquest over *Troy*,

— *Ademptus Hector*
Tradidit fessis leviora tolli
Pergama Graiis.

Among all the pleas that have been made in defence of *Achilles* on account of his barbarity to *Hector*, that which is offer'd by the Scholiast upon *Homer* seems to be the strongest: He assures us from *Callimachus* that it was customary among the *Thessalians* to drag the Person who had killed their friend, round the tomb of the deceased; and that One *Simon* is said to have first introduced this custom among them, by dragging the body of *Eurylamus* round the tomb of his Brother, whom he had murder'd. Which Story is likewise mentioned by *Ovid* in his *Ibis*. v. 331. *Achilles* therefore, who

To *Troy Jove's* Son, divine *Sarpedon*, came,
 By deathless deeds to win immortal fame.
 At him *Patroclus* launch'd the fatal dart,
 The well-aim'd jav'lin pierc'd the Hero's heart.
 Him *Troy's* Auxiliars, *Igeas* Sons, deplor'd, 35
 While hardy *Thrace* bemoan'd her murder'd Lord,
 Ill-fated *Rhesus*, slain by fraudulent pow'r
 Amidst the Slumbers of the silent hour.
Aurora, breathless as her *Memnon* lay,
 Held from it's wonted course the rising Day; 40

who was himself of *Thebes*, acted only in compliance with the Custom of his Country, when he executed the same vengeance on the body of *Hector*, who had slain his friend *Patroclus*.

v. 39. *As her Memnon lay*] The particulars of *Memnon's* History are very uncertain; The *Aethiopians* claimed him for their Countryman, though some have disputed their right to him. Most Authors are of opinion that he died at the Siege of *Troy*, *Heliodorus* that he survived it, and others that he never went to it.

'Tis said, that after his death a Statue of him was erected in *Egypt*, which, when the Sun-beams darted on it, would yield an unusual kind of sound. This *Tacitus* affirms to be true, and that *Germanicus* went to take a view of it. *Cæterum Germanicus alis quoque miraculis intendit animum, quorum præcipua sunt Memnonis saxea effigies, ubi rad'is Solis icta est, voca em sonum reddens, &c. Annal. lib. 2.* Sir *H. Blount*, in his voyage to the *Levant*, mentions a Rock, which he saw of about forty yards in circumference, and twelve or fourteen high, cut into the form of a Man's head; which he thinks might possibly be the Statue of *Memnon*. *Strabo* and *Pausanias*, who likewise took a view of it, affirm that when they saw it, the Head and all the upper parts had been broken off either by an Earthquake or by the order of *Cambyse*. *Strab. lib. 17. Pausan. lib. 1.* And *Juvenal* who, when he was in *Egypt*, might probably have a sight of it, intimates that in his time there was but half of it left.

Dimidio magicæ resonant ubi Memnone chordæ.

Sat. 15. v. 5.

Philostratus therefore seems to be mistaken, when, in his Life of *Apollonius*, he describes this image as entire and unbroken. *Cæp. 3.*

v. 41. *Her*

Her rosy Beams in thickest Night she shrouds,
And hides her tears within a Veil of Clouds.

The warlike *Amazons*, a pensive Train,
(Bred where *Thermodon* laves the *Scythian* plain)

v. 41. *Her rosy beam*] It will not be unpleasant to compare the present passage with what *Ovid* has said on the same Subject.

*Cura Deam propior, luctusque domesticus angit
Memnonis amissi, Phrygiis quem lutea campis
Vidit Achilleâ percutientem cuspide mater.
Vidit, & ille color, quo matrusina rubescens
Tempora, palluerat, lausque in nubibus Æther.*

Ovid. *Metam.* l. 13.

Quintus Calaber likewise, in his Supplement to *Homer*, gives us a description of *Night*, sympathizing with *Aurora*, and covering the Heavens with Clouds and Darkness to hide her Sorrow. His words are these.

Συνάχιντο δ' ἀμφοσίν Νύξ
Παιδὶ φίλῃ, καὶ πάντα κατεκρυφ' ἐν ἑρασῷ ἄστρα
Ἀχλὺς, ἐκφύεται, φέρει χάριν Ηερῶν.

Lib. 2. v. 624.

The pitying Night, her sorrows to conceal,
Spread o'er the wide expanse her dusky veil;
The Stars were hid, to sooth *Aurora's* woe,
And clouds of darkness cover'd all below.

It may further be observed that *Apollo* is described by *Ovid* in the same manner lamenting the death of *Phaethon*.

*Squallidus interea genitor Phaëthontis, & expers
Ipse sui decoris, qualis, cum deficit orbem,
Esse solet: lucemque odit, seque ipse, diemque;
Datque animum in luctus, & luctibus adjicit iram,
Officiumque negat mundo.*

Metam. lib. 2. v. 381.

Apollo hid his face, and pin'd for grief,
And, if the story may deserve belief,
The space of one whole day is said to run,
From Morn to wonted Ev'n, without a Sun.

Mr *Addison*.

v. 44. *Bred where Thermodon*] *Thermodon* was a river in that part of *Scythia*,

While lost in anguish on their Spears they lean, 45
Strike their fear'd breasts, and mourn their martial Queen.

thia, which was inhabited by the *Amazons*. It is called by *Tryphiodorus* ἀρτί-
φιλον Θερμάδων, the *Martial River*, and by *Dionysius* the Geographer ἐννάλιον,
a word of the same import with the former: It might possibly derive this
appellation from the warlike temper of the inhabitants, as *Horace* uses *mi-*
litaris Daunia in the same sense. But it is more probable that it was called
so from it's being sacred to *Mars*, from whom the *Amazons* were said to be
descended: as we learn from the following lines in *Valerius Flaccus*.

*Sævaque Thermodon medio sale murmuræ voluit,
Gradivo sacer, & spoliis dirissimus amnis:
Donat equos, donat votas cui Virgo secures,
Cum redit ingenti per Caspia claustra triumpho,
Massageten, Medumque trahens: est vera propago
Sanguinis, est ollis genitor Deus.*

Argonaut. lib. 5.

Here, rich with spoils, *Thermodon* foams along,
Sacred to *Mars*; to him the Virgin Throng
Their gen'rous Steeds, and votive Axes bear,
When, born in triumph from the finish'd war,
Homeward the fierce *Massagetæ* they lead,
And drag through *Asia's* Streights the conquer'd *Mede*:
Their martial deeds proclaim their heav'nly blood,
And speak them Daughters of the Warrior-God.

v 46. *Strike their fear'd Breasts*] The Expression in the Original is very remarkable.

Κοπτόμεναι τὰς κύκλους ΑΘΗΛΕΟΣ ΟΜΦΑΚΑ μαζῶν.

ΑΘΗΛΗΣ μαζῶν is either the same as μαζῶν μήπω θηλάζων, and is the direct
opposite of Εὐθηλὸς μαστὶς in *Lycophron*, or may perhaps be render'd *non flore-*
scens, as *Claudian*, by a like Metaphor, in one of his *Greek Poems*, uses Αἰθία
μαζῶν. In Scripture the Stature of a Woman is likened to a Palm-Tree, and
her Breasts to Clusters of *Grapes*. *Canticles*. Ch. 7. v. 7, 8. The latter of these
comparisons is included in the word ΟΜΦΑΞ, which properly signifies an
unripe Grape, but is here applied to the breasts of the *Amazons*, either as
they were Virgins, or as one of their breasts was seared with a hot iron: Both
ΟΜΦΑΞ and ΑΘΗΛΗΣ are used in the former sense by *Nonnus* in
his *Dionysiaca*.

Δέρκεο πῶς σφραγίσαι βραχίονες, ἢνὶ ᾧ μαζῶν
ΟΜΦΑΚΑΣ, εἰδαίνοντας, ΑΘΗΛΕΑΣ.

Lib. 48. v. 364.

E'er death untimely seiz'd the conqu'ring Maid,
 She fought, and *Ilion* gloried in her aid.
 Not clouds of Heroes could her force withstand,
 But fled reluctant from a female hand:
 Till Fate at length to stern *Pelides* gave
 Her glitt'ring Spoils, and doom'd her to the grave.

Ομφακι μαζῶν is again to be met with in the same Author. *Lib. 1. v.* *Eustathius*, in his Amours of *Ismenias* and *Ismene* calls the Breasts of a Virgin τὰς ὀμφακίζοντας τῷ βοτρυῶνι, *Lib. 5.* and *Aristænetus*, though he has changed the Metaphor from Grapes to Apples (as *Aristophanes* and *Theocritus* had done before him) has still preserved the Epithet, *unripe*, to make it applicable to a Virgin's Breasts, ὀμφακία τῷ σείρι πρὸς μῆλα. *Lib. 2. Epist. 7.* The words of *Aristænetus* are literally translated in the following verses of *Ariosto*.

Bianca nieve è il bello collo, e'l petto latte:
 Il collo è tondo, il petto è colmo è largo.
 Due pome acerbe, è pur d'avoro fatte
 Vengono &c.

Orlando Fur. Canto 7. St. 14.

Though the word ΟΜΦΑΞ has thus been applied to Virgins in general, yet as it is here attributed to the *Amazons*, it seems to carry with it a further meaning, and to agree with the sense which is given it in the Translation. As it was almost impossible to preserve the Metaphor in our Language, and as the expression will admit of two explanations (without any material difference as to the general sense of the passage) I thought myself at liberty to make choice of either.

v. 51. Till Fate at length to stern *Pelides* gave

Her glitt'ring Spoils &c.] *Penthesilea*, Queen of the *Amazons*, who came to the Assistance of the *Trojans* at the end of the War, having routed the *Greeks*, and pursued them even to their Fleet, was at last killed by *Achilles*.

Propertius tells us, that when, after her death, *Achilles* had taken off her Helmet, her Beauty was so great, as to charm the man that had conquer'd her.

Aurea cui postquam nudavit cassida frontem,
 Vicis victorem candida forma virum.

Propert. lib. 3. El. 10.

Soon as the falling helmet had display'd
 The hidden beauties of the vanquish'd Maid;

Struck

Yet still unshaken *Troy's* foundations stand,
Still brave the fury of the hostile Band.

The baffled *Greeks* pursue the Fight no more, 55
But pant in secret for their native shore:
Ev'n then their Ships had plough'd the wat'ry main,
And *Jove's* great Daughter lent her aid in vain,
Had not the *Trojan* Seer, incens'd, to shun
His Brother's nuptials, left the hated town: 60
Fir'd with his wrongs, from *Ilion's* walls he fled,
And *Menelaus* accepts the Prophet's aid;
Pleas'd while he tells, "A time shall yet be found,
"When *Troy's* high Tow'rs shall totter to the ground.
So spoke the Sage; th' applauding *Greeks* prepare
At one decisive stroke to end the War. 66

Struck with her charms th' astonish'd Victor stood,
And the dead Fan the living Chief subdu'd.

v. 59. *Had not the Trojan Seer &c.*] After the death of *Paris*, there fell out a contest between his Brothers *Helenus* and *Deiphobus*, which of them should marry *Helen*. *Deiphobus* succeeding, *Helenus* deserted to the *Greeks*, and discover'd to them by what methods *Troy* might be taken. The Scholiast upon *Lycophron* cites this passage in *Tryphiodorus*, to prove that he went over to them voluntarily, whereas some Authors say, that upon losing *Helen*, he retired to Mount *Ida*, where he was taken by the *Greeks*, and partly by compulsion, partly through repentment of his wrongs, betrayed his Country. *Conon. Narr.* 34. As he, by his skill in Prophecy, directed the *Greeks* in the measures they were to take, to him they principally owed their success against *Troy*. For these services he was carried into *Greece*, and after the death of *Pyrrhus*, obtained *Andromache* his Widow, together with the kingdom of *Epirus*. *Virgil. Æneid.* lib. 3.

Studious to crown their Hopes, and share their toil,
Thy Son, *Pelides*, from the *Scyrian* Isle,

v. 68. *Thy Son, Pelides, from the Scyrian Isle*] *Pyrrhus*, the Son of *Achilles* by *Deidamia* the Daughter of *Lycomedes* King of *Scyros*, was bred up in that Court, till the death of his Father, when his presence being necessary to the taking of *Troy*, he came to the Siege just time enough to perform his obsequies.

He is here called νεῖς Πολέμιος, the young Warrior: perhaps in allusion to his other Name, *Neoptolemus*. By this Expression, *Tryphiodorus* seems to favour their opinion, who think that name was given him from his coming young to the War. So *Servius*: *Pyrrhus admodum Puer evocatus ad Bellum ej: unde dictus est Neoptolemus, Νέος εἰς πόλεμον. Æneid. lib. 2. v. 13.* And *Cæsar*, in his jest upon one *Nummius*, plainly alluded to this derivation; when he said that, as *Neoptolemus* had obtained his name at the Siege of *Troy*, so *Nummius* had obtained his in the *Campus Martius*, by distributing money among the People. *Cicero de Oratore. Lib. 2.* Though this opinion be generally received, yet it is expressly contrary to a passage in *Homer*, where *Achilles*, speaking of his Son, calls him by this name, while he was yet in the Isle of *Scyros*.

Ἡὲ τὸν ἐς Σκύρῳ μοι ἐντέφεται φίλον υἱόν,
Εἴ πᾶ ἔτι ζῶει γι, ΝΕΟΠΤΟΛΕΜΟΣ θιοειδής.

Iliad. lib. 12. v. 326.

*What more, should Neoptolemus the brave,
(My only offspring) sink into the grave?
If yet that offspring lives, (I distant far,
Of all neglectful, wage a hateful war.)*

Mr Pope v. 345.

It is somewhat strange that *Eustathius*, in his Comment on this very passage in *Homer*, should make the same assertion with *Cæsar* and *Servius*, and not perceive that he contradicted his Author. For He likewise affirms that *Pyrrhus* had the name of *Neoptolemus* from his coming to the war when he was young. Νεοπτόλεμος ἐπικλήθη ὁ τῷ Ἀχιλλεύῳ ἔτῳ υἱόν, διότι νέος ὦν ἐπολέμησεν.

Pausanias seems to have hit on the true derivation of the name, when he supposes that it was given him from his Father *Achilles*, who began to bear Arms when he was very young. I see no reason why *M. Bayle* should so much undervalue this conjecture, since *Pausanias* grounds it on the Authority of the *Cypriac* verses, which some have ascribed to *Homer*, and which were certainly very Ancient, since they are mentioned by *Herodotus*. And that the custom of giving proper Names to Children from any accident or quality belonging to their Parents was not uncommon, is proved by *Mr Pope* in his observations on the sixth book of the *Iliad*, where *Hector's* Son is named *Asiyanax* from his Father's defending the City.

Asiyanax

Hastes to their aid; e'er yet the down began
To shade his youthful cheeks, and promise man: 70
Yet wond'ring Hosts his martial flame admire,
Pleas'd in the Son to trace the godlike Sire.

Eager he burns the sacred Shrine t' invade,
Where stood the Statue of the blue-eyed maid;
That *Greece* might thence the wish'd for prize enjoy,
The Gift of *Pallas*, and the Guard of *Troy*. 76

*Astyanax the Trojans call'd the Boy,
From his great Father, the defence of Troy.*
Mr Pope. v. 502.

v. 73. *Eager he burns &c.*] Nothing more seems to be implied by the word ἥρως in the Original, than that *Pyrrhus* offer'd his assistance in carrying off the *Palladium*; for the only persons that actually engaged in that Enterprize, were *Diomedes* and *Ulysses*.

The Poet here gives us a picture of *Pyrrhus*, very much resembling that of his Father. He paints him daring and resolute like *Achilles*, and ready to encounter any danger, which was likely to be attended with honour. But that he offer'd to procure the *Palladium*, seems to be only an invention of *Tryphiodorus*, to heighten the young Hero's Character. If *Ovid's* Authority be of any weight, it is impossible that he could make such a Proposal. For in the dispute between *Ajax* and *Ulysses*, *Ulysses* advises that the Arms of *Achilles* should be sent either to *Peleus* who lived in *Phthia*, or to *Pyrrhus*, who was then in *Scyros*.

*Est Genitor Peleus, est Pyrrhus Filius illi.
Quis locus Ajaci? Phthiam, Scyronve ferantur.*
Ovid. *Metam.* lib. 13. v. 155.

And at the close of his speech, he produces the *Palladium*, to plead in his favour.

*Si mihi non datis arma,
Huic date, & ostendit signum fatale Minervæ.*
ibid. v. 380.

So that it appears from hence, that the *Palladium* was stolen from *Troy*, before *Pyrrhus* came thither.

v. 76. *The Gift of Pallas, and the Guard of Troy.*] The *Palladium* was an Image of *Minerva*, formed, as some Authors have supposed, out of the
the

Epeus now, by heav'nly counsel led,
Rears the vast fabrick of the *Trojan* Steed.

the bones of *Pelops*. But *Lycophron* and *Apollodorus* affirm that it fell down from Heaven, like the *Diana* of *Ephesus* mentioned by *St Luke*, *Acts* c. 19. v. 35. And by *Euripides* *Iphig. Taur.* v. 83. It was foretold by an Oracle, that so long as this Statue should continue within the Walls of *Troy*, the City should be impregnable. When the *Greeks* were informed of this, by *Helenus*, *Diomedes* and *Ulysses* enter'd the Temple, where it was preserved, by stealth, and having slain the Guards, carried off the Image. *Virgil. Aeneid* lib. 2. v. 164. *Servius* adds, that when, after the taking of *Troy*, the *Greeks* were commanded by an Oracle to restore it to the *Trojans*, *Diomedes*, meeting with *Aeneas*, as he pass'd through *Calabria*, delivered it into his hands. It was afterward preserved at *Rome*, with the same veneration as at *Troy*. *Cæsar* in *Lucan*, Lib. 9. v. 994. speaks of it among the rest of the *Trojan* Deities, which were brought into *Italy* by *Aeneas*. From the confidence which was placed in it by the Cities in which it was deposited, most of the Learned imagine that it was a *Talisman*, or an Image magically consecrated, to secure the City where it was preserved. And that it was so, is expressly affirmed by *Cicero*, *Suidas*, and the Scholiast upon *Lycophron*. To this use that Image of the Virgin *Mary* was to be applied, which *Ismeno* the Magician advises *Aladine* to procure, in the following verses of *Tasso*.

*Hor questa Effigie lor di là rapita
Voglio, che in di propria man trasporte,
E la riponga entro la tua Meschita,
Io poscia incanto adoprero i sforzi,
Ch' ogni hor mette ella qui sia custodita,
Sarà fatal custodia a queste porte,
Trà mura inespugnabili il tuo Impero
Sicuro sia per novo alto mistero.*

Gierusalemme Liberata. Canto 2.

This Idol would I have remov'd away
From thence, and by your princely hand transport
In *Macon's* sacred Temple safe it lay,
Which then I will enchant in wond'rous sort,
That while the Image in that Church doth stay,
No strength of Arms shall win the noble fort,
Or make this puissant wall, such passing might
Have spells and charms, if they be said aright.

Fairfax.

Mr *Gregory*, a Writer of the last Century, observes that it was customary in almost every Nation, at the founding of any City, to lay up an Image of this kind in some retired part of it, on which the security of the place was to depend. The same Author is of opinion (in which he is seconded by M. *Le Clerc*) that the knowledge of this Custom will give light to one of the

the

By *Pallas* taught, the wondrous task he plies,

And bids the dire destructive Engine rise. 85

the most obscure passages in Scripture. Where it is said, that when *David* besieged the *Jebusites*, they spake unto *David*, saying, except thou take away the Blind and the Lame, thou shalt not come in hither; thinking, *David* cannot come in hither. Nevertheless *David* took the strong hold of *Zion*. And *David* said on that day, whosoever getteth up to the *Gutter*, and smiteth the *Jebusites*, and the Lame and the Blind, that are hated of *David's* Soul, he shall be Chief and Captain. Wherefore they said, the Blind and the Lame shall not come into the house. 2 Sam. ch. 5. v. 6, 7, 8. Several Jewish Writers, it seems, agree that the *Blind* and the *Lame* were Images: The Epithets, *Blind* and *Lame*, which were bestowed on them in derision, (because they were hated of *David's* Soul) were certainly very applicable to those, who, as *Prudentius* says,

— Gressu carent,
Immotæ, cæcæ. —
Πηχ' Στιφ. Hymn. 5.

Or (as the Scripture expresses it) *had eyes, and saw not; feet, and walked not*. Psalm 115. v. 5, 7. These Images (according to Mr *Gregory*) were such as the *Trojan Palladium*, and were to have secured the Fort of the *Jebusites* against *David's* men, but that, as the great Soothsayer himself confessed, *there was no Enchantment against Jacob, nor Divination against Israel*. Num. ch. 23. v. 33. The *Jebusites* therefore, being deceived in the trust which they had reposed in them, were determined never again to commit the safety of the Fort to such *Palladiums* as these. Therefore they said, the Blind and the Lame shall not come into the house.

v. 79. *By Pallas taught*] This Fiction, when stripped of it's Poetical disguise, signifies no more than that the Wisdom of *Apeur* (figured out to us under the name of *Pallas*) directed him in building the Horse. *Isidore* (orig. lib 19 c. 20.) observes that all mechanical Inventions were attributed to this Goddess, and that all Artists in general were wont to put up Prayers to Her as to their Patroness. From hence (as *Aristotle* and *Justin* relate) the Instruments with which the Horse was built, were deposited in a Temple of *Minerva* near *Metapontum*.

What this Horse, which has been so much celebrated by the Antients, really was, is not very easy to determine. How much may be said in defence of the general Tradition concerning it, will be shewn hereafter. At present it will not be improper to examine the other accounts which have been given of it, omitting such as are least considerable, and insisting only on those which carry with them the greatest shew of probability. As most of the Moderns have imagined that it was the same Engine with the battering Ram, it may be worth while to inquire into the foundation of this opinion. Every one, says *Pausanias*, must either allow that it was an Engine made to batter the Walls of *Troy*, or that the *Trojans* were strangely insatuated. *Hyginus* and *Tubero* (according to *Servius* on *Virgil. Æneid* lib. 2. v. 15.) were likewise of opinion, that it was such an Engine as the *Ram* or the

Testudo,

His hands the timber for the work supply'd,
From the tall forests of the fountful *Idæ*.

Teffada, invented for the purpose mentioned by *Pausanias*; which *Propertius* seems to allude to, when he says,

Aut quis Equo pullas abiegit arces?

Lib. 3. El. 1

But that it was exactly the same as the battering Ram, is asserted only on the Authority of *Pliny*, whose words are as follows: *Equum (qui nō Arietis appellatur) in muribus Machinis, Epeum ad Trojam incendisse dicunt.* N. H. lib. 7. c. 56. *Diodorus Siculus* affirms that this kind of military Engines was not in use till after the time of *Sardanapalus*. *Biblioth.* lib. 2. The same Author in another place assures us that they were invented by *Artemon*, Engineer to *Pericles*, in which he is followed by *Servius*: *Inventor Testudinis Artemon Clazomenius fectus, idemque Arietis repertor dicitur.* *Serv.* in *Æneid* lib. 9. v. 505. *Diel Sic* lib. 12. But had this been true, *Xenophon*, who was *Pericles*'s Countryman, and almost his Contemporary, would scarce have mentioned them as already found out in the time of *Cyrus*, which he does in the seventh Book of his *Cyropædia*. *Terullian* ascribes the Honour of this Invention to his Countrymen the *Carthaginians*, and his Testimony is supported by that of *Vitruvius* and *Athenæus* the Mechanic, who fix the date of it at the Siege of *Gades*. None of the Authorities which have yet been produced, carry the Invention of it so high as the *Trojan* war, so that none of them are reconcilable with *Pliny*'s assertion, that it was invented by *Epeus*: And *Virgil*, though he mentions it in his account of the Destruction of *Troy*, speaks of it in such a manner, that he plainly distinguishes it from the *Trojan* Horse, which he had before described.

Labat Ariete crebro

Janua, & emori procumbunt cardine postes.

Æneid. lib. 2. v. 492.

Though the Original of this story of the *Trojan* Horse be thus uncertain, yet it can scarce be imagined that the Fiction could have been raised so early, and spread so universally without some Foundation in History. Several therefore have been inclined to believe the account which is given of it by *Palephatus*, whose testimony carries with it the greater weight on account of his Antiquity, as he is thought to have lived before *Homer*. “It is reported (says this Author) that the *Greeks* took *Troy*, by enclosing themselves
“in a wooden Horse. But the truth of the story is, that they built a Horse
“of so large a Size, that it could not be drawn within the City walls. In
“the mean while the Chief of them lay concealed in a hollow place near
“the City, which is to this day called *Αργειον Λογος*, the Grecian Ambuscade.
“*Sinon* upon this deserted to the *Trojans*, and persuaded them to admit the
“Horse within the City, assuring them that the *Greeks* would not return to
“molest them any more. The *Trojans*, believing him, make a breach in
“that

From these, when *Paris* fought the *Spartan* Fair,
 The Trees were fell'd by *Phereclus's* care,
 To raise the guilty fleet, the source of all the war.
 With just proportion ev'ry part to joyn,
 It's bulk he measures by the rule and line;

"their Walls to let in the Horse, through which the Enemy entered at Night, while the Inhabitants were feasting, and sacked the Town. *Palaph. de Incredib.* It is observable that this Relation agrees in many particulars with that which the Poets have given us; and as to that remarkable circumstance of the *Grecian* Ambuscade, it seems to be obscurely hinted at in a Tradition, mentioned by *Servius*: Namely, that the *Greeks* lay in Ambush behind a Hill called *Hippius*, and from thence surprized the *Trojans*. *Bonifacio*, an *Italian*, joyns with *Aians* in supposing that this Hill not only took it's name from the *Greek* Word for a Horse, but was likewise in the figure of one; and the same Author observes that the *Italians* to this day make use of a Rampart, which they call *Cavalliero*. *Bon J. Lud. Hist. lib. 10. c. 10.*

v. 83. From these, when *Paris* fought the *Spartan* Fair,

The Trees were fell'd &c.] That the materials of which the Horse was made were brought from mount *Ida*, is mentioned by *Statius* in his Poem on *Domitian's* Horse, and particularly by *Petronius Arbiter* in the Poem which he has left on the Destruction of *Troy*.

— Delio profante, cæsi vertices
 Idæ trahuntur, scissaque in molem cadunt
 Robora, minacem quæ figurarent Equum.

Urg'd by the *Delian* God, while *Greece* decreed
 To rear the Structure of the wondrous Steed,
 Tall Oaks were torn from off the Mountain's head,
 And *Ida's* Hills were left without a shade.

Tryphiodorus has added a circumstance, which is omitted by *Petronius*, by observing that the same Forests, from whence the Fleet was raised, with which *Paris* set sail for *Sparta*, and by bringing home *Helen*, gave the first occasion of the war, now furnished materials for the building of this Horse, which was intended for the Destruction of *Troy*: Whereby he artfully intimates the justice of Heaven toward the *Trojans*, in making That the Instrument of their Punishment, which they had before made use of in the Execution of their Crime.

v. 86. With just proportion &c.] There is no exact Description of this Horse to be met with either in *Homer* or *Virgil*; and indeed it would have been very improper in either of Them, to have dwelt long upon a Circumstance which was to Them of no great importance. But for *Tryphiodorus*, whose
 C only

Like some large Ship, in caverns deep and wide,
He forms the womb, and scoops it's ample side.

only design was to give an account of the Manner in which *Troy* was taken; it seemed almost necessary to be particular in the Description of That Building, which was so very instrumental to the taking of it. There is a fine Description of it in *Quintus Calaber*, which as it very much resembles this of *Tryphiodorus*, it may not be improper to transcribe.

— Αὐτὰρ Επειὸς

Ἰππευ δ' ἡρατίοιο πόδας καίμιν· αὐτὰρ ἔπειτα
Νηδυα τ' ἡδ' ἐφύπερθε σπηῶν μορσὶ ἰῶται, καὶ ἰζὺν
Ἐξίππεται. Δειρὴν δ' ἰππείας, κατ' ἑπύπρεθε δὲ χαίτην
Αὐχένος ὑψέλοιο κατ' ἡέμερσιν, ὥς ἔτιον περ
Κινυμμένη· λάστον δ' ἡγερεν, καὶ ἐν τέρψιν ἔβην·
Οὐαται δ', ἐφ' ἄλμυς τι δειδύας, ἀλλὰ τι παῖται
Οἷς ἐπικίοντα ἵππους.

Lib. 12. v. 134.

It will be needless to give a Translation of this Passage, since there is no Circumstance mentioned in it, but what is enlarged and improved upon by *Tryphiodorus*, who has likewise added several Particulars, which are wanting in *Calaber's* Description: So that it is no wonder that *La Cerda*, in his Remarks on *Virgil*, should give the Preference to the Former; as he does in the following Words. *Distinctius adhuc Tryphiodorus loquitur de hoc Equo, et præter alia dat Halitum illi vivum, quem spirabas e Naribus, dat Franos quos manibus, dat reliqua omnia mirè conformata ad Equum.* Nor is *La Cerda* the only one who has commended this Part of the Poem. *Delrio*, in his Comment on *Seneca's Agamemnon*, calls it a very elegant Description; and *Grellius* has expressed his Approbation of it, in his Notes on the second *Æneid*.

v. 83. *Like some large Ship, in Caverns deep and wide,*

He forms the womb &c.] The Author, to express the largeness of the Structure which he is describing, equals it to the Bulk of a Ship, as he afterwards calls it Ἰππεῖν ὀλκῶδα. v. 181. *La Cerda* is pleased with the Comparison, and I believe every one will allow it to be as natural, though perhaps not so sublime, as that of *Virgil*, who compares it to a Mountain. The Simile, which *Tryphiodorus* uses, is applied to the same Horse by *Empiricus*, where *Hecuba* speaks of it in the following manner.

Κλωσῆ δ' ἀμφιτόλοι —
σι λινίοισι, ΝΕΩΣ ΩΣ
ΣΚΑΦΟΣ ΚΕΛΑΙΝΟΝ, ὡς ἰδρῶναι
Λαίνα, δάπιδά τι φονία πατρίδι
Παλαδὸς ἦσαν ἦναι.

Troad. v. 537.

Quintus Calaber likewise, when he describes the *Trojans* dragging the Horse within their Walls, compares them to Shipwrights, rolling a Vessel into the

Then bids the Breast his arching Neck sustain, 90
 While from his Head descends the purple Mane;
 The purple Mane, bedrop'd with liquid gold,
 Floats o'er his arching Neck in wavy ringlets roll'd.
 To grace the front two various gems conspire,
 And from his eyelids flash the vivid fire; 95
 There flaming Amethysts their light display,
 And sparkling Beryls form the visual ray.
 The silver Teeth in even rows were set,
 And champ'd, or seem'd to champ, the golden Bit.
 His hollow'd Throat was form'd with artful care, 100
 To yield a passage for th' imprison'd Air:
 While from the Caverns of the wide abode
 The smoaky nostrils breath'd a living cloud.
 His Ears erect upon his Temples stand,
 Eager to catch the Trumpet's shrill command. 105

the Sea. *Lib. 12. v. 420.* And agreeably to this, *Servius* observes that *Virgil*, when he speaks of the building of it, makes use of the Terms which belong to the Shipwright's Trade. *Serv. in Æneid. lib. 2. v. 13.*

v. 104. *His Ears erect upon his Temples stand,*] *Dausqueius* observes that this particular is looked upon as a mark of Courage, and that it is mentioned as such in that celebrated Comparison in *Sophocles*.

Ωσπερ γδ' ἵππος εὐχρύς, καὶ ἡ γέων,
 Ἐν τοῖσι δειοῖς θυμῷ σὸν ἀπώλειται,
 Ἀλλ' ὀρθὸν ὥς ἵστηται.
Electr. v. 25.

This Passage in the *Greek* Tragedian bears a near resemblance to one in the Book of *Job*, where almost all the Circumstances mentioned by *Tryphiodorus*,

The flexile Bone his ample Back divides,
And the large Chest expands it's cavern'd sides.

dorus, are described with the greatest sublimity imaginable. "*Hast thou given the Horse strength? Hast thou clothed his Neck with Thunder? Canst thou make him afraid as a Graupner? The Clank of his Nightride is terrible. The Passage resembling that of Sophocles is this. "He mocketh at fear, and is not affrighted, neither believeth he that it is the Sound of the Trumpet. He saith among the Trumpets, Ha, Ha; and he smelleth the Battel afar off, the Thunder of the Cannon, and the Shouting.* Chap. 39. Mr. Bohn and several others have compared this Description with those which are to be met with in the Heathen Poets, who have used their utmost endeavours to outvie each other on a noble Subject. Many have been of opinion that some of them (particularly *Oppian*) borrowed their finest Strokes on this occasion from the sacred Writings; as the ancient Statuaries and Painters were wont to enliven their own Performances, by taking those of *Phidias* or *Apelles* for their Model. But the same Authors have justly observed that even the following Description in *Virgil*, though allowed to be the most animated that ever was written without inspiration, falls infinitely short of the Divine Original.

— *Tum, si qua sonum procul arma dedere,
Stare loco nescis; micat auribus, & tremit artus,
Collectumque premens volvit sub naribus ignem.
Densa juba, & dextro jactata recumbit in armo;
At duplex agitur per lumbos Spina, cavaque
Tellurem, & solido graviter sonat Ungula cornu.*

Georg. lib. 3. v. 83.

v. 125. *Fager to catch the Trumpet's shrill command.*] The mention of Trumpets in the time of the *Trojan War* runs counter to the general opinion, that they were not used in *Greece* till some time afterward. Sir *Thomas Brown* has exposed his dislike of several inaccuracies of this kind, which are to be found in Pictures; and Mr. *Pope* has observed that it were better both for Poets and Painters to confine themselves to Customs and Manners, and that it is equally a fault in either of them to ascribe to times and Nations any thing with which they were unacquainted. However, as the same Gentleman observes that *Virgil* himself was not exact in this respect, but has described the Trumpet as used in the taking of *Troy*, his Authority (joyned with that of all the Ancient Tragedians) will sufficiently justify our Author in the use of this *Prolepsis*; and the testimony of so great an Historian as *Apollodorus* (which is produced by Mr. *Barnes*) would almost make one disbelieve the common Tradition, if *Homer's* Silence on this head (who never speaks of Trumpets, as used in the Battels which he describes) did not confirm the observation. Thus much is certain; that the Scholiast on *Homer*, when he asserts that they were unknown to the Ancients, must be understood in a limited sense, as relating only to the *Greeks* and *Trojans*. For that the Eastern Nations were long before acquainted with the use of them, appears from the frequent mention made of them by *Moses* and *Joshua*: And the passage cited

His flowing train depends with artful twine,
 Like the long tendrils of the curling Vine.
 Scarce did the Feet, (so light they seem'd to stand)
 Or touch the Ground, or press the yielding Sand. 111
 Though firm they stood, and void of vital flame,
 Nor added motion to the finish'd frame,
 Eager they seem'd, to form the rapid chace,
 Or whirl the Chariot o'er the dusty race. 112

in the preceding Note from the Book of Job, will perhaps prove the Invention of them still earlier.

v. 108 *His flowing Train depends with artful twine,
 Like the long tendrils of the curling Vine.*] The same Comparison is applied by Milton to the flowing of Eve's Hair.

*She as a veil down to her slender waist,
 Her unadorned golden tresses wore
 Dishevel'd; but in wanton ringlets wav'd,
 As the Vine curls her Tendrils*
 Par. Lost B. 4. v. 304.

Aylender's Translation of this passage in *Tryphiodorus* deserves to be taken notice of, as it at least equals, if not exceeds, the Original

*Laxa per ultima sed vestigia cauda fluebat,
 Vixit ut, intortis quæ passim effusa flagellæ
 Luxuriat, manibusque suis ceu proxima prendit.*

v. 114. *Eager they seem'd, to form the rapid chace &c*] The Sense of the Original in this place (according to the common Editions of our Author) is directly contrary to that which is expressed in the Translation; signifying that the Horse's feet were not in a posture of moving forward, but stood fixed and motionless. But the alteration of a single Letter, by changing *ἐδὲ* into *αἰ δὲ* (which is supported by the Authority of a Manuscript) will give us the sense, which I have made choice of; intimating that the Feet, though really motionless, yet seemed to be starting forward to the Race. The same turn of thought is to be found in *Calaber*, who closes his Description of the Horse, by saying that the skill of the Artist had endued it with Life and Motion.

To deck each hoof, and grace the Artist's skill,
 The clouded Tortoise yields her polish'd shell.
 Through the wide gate an ample passage lay,
 To the dark Cells the Warriors to convey,

— Θάωμχζι δὲ ὅπως ἐπὶ δ' ἔρχη θυμῶς,
 Καὶ ταχὺς ἐκπιπύνητο πεδῶν. —

Lib. 12. v. 145.

And Statius, speaking of the Statue of *Domitian's* Horse, has expressed himself in the same lively and Poetical manner.

*At Sonipes, habitus animosque imitatus equestres,
 Arius attollit vultus, cursuque minatur.
 Cui rigidis stant colla iubis, vivusque per armos
 Impetus. —*

The Correction appears still more probable from our Author's mentioning that his Feet were raised so high, that they scarce touched the ground on which they stood. The same particular is inserted in a *Greek* Epigram on a celebrated Racer, whose name was *Ladas*; where the Poet observes that the swiftness by which he distinguished himself when living, was expressed in the Statue. The Description which the Emperour *Julian* gives of *Alexander's* Horse, carved by *Phidias*, is full to the purpose. Ο δὲ ἵππος αἰετὰ τῶν ποδῶν τῇ βροτῇ τῇ γαίῃ φέρονται, ἐν τῇ τ' ἐκτετακτοῦ κλοπῇ τῇ τέλει καὶ αἰετῇ *Epist* 8. To which we may add those lines in Mr *Pope's* Temple of *Fame*.

*The Youghs hang o'er the Charists as they run;
 The fiery Steeds seem starting from the Stone.*

Nicetas the Historian, in his account of the Statues, which were burnt at the taking of *Constantinople*, has likewise given us a Description of a Horse, which is exactly parallel, not only in these particulars, but in every other circumstance, to that of *Tryphiodorus*. Ο δὲ ἵππος αἰετὰ τὸ ὅς αἰετὰ σάλπινγξ, ὑψηλὸς τ' αὐχὴν, ταῖς ὀφθαλμοῖς, καὶ τ' ἐκ τῶν θυμῶν ὁρμῶν πορφαίνει τοῖς ὀφθαλμοῖς, οἱ δὲ ποδὲς ἀνιφίροντο αἰετῶν. *Nicetas* ap. *Fabric. Biblioth. Gr.* lib. 5. cap. 5. The Reader may find this Passage, with a little variation, in *Dion Chrysostom*, where he speaks of a Horse which was drawn by *Apelles*. Ὑψηλὸς ἦν τῷ αὐχένι καὶ ἐκτετακτοῦ, καὶ τὸ ὄμμα ὀρθόν, καὶ δερμὶς ταῖς ὀφθαλμοῖς, ὡς ἐκ τῶν ὁρμῶν θυμῶν ἐν ταῖς ὀφθαλμοῖς ἔχον. οἱ δὲ ποδὲς ἀνιφίροντο ἐν τῷ αἵρι μικρὰ ψαύοντες ἐπὶ τῇ γῇ. *Orat.* 63. As the former of these Descriptions is almost literally borrowed from the latter, the same Translation may serve for both of them. *His Ears*, say they, *were erected, as at the sound of the Trumpet, His Neck was high and lofty; the fierceness of his Looks discovered his Eagerness for the Course, while his feet were thrown up into the Air, and scarce touched the Ground on which he stood.*

Or from it's sides th' imprison'd crouds to pour, 120
 And lodge the Chiefs in *Ilion's* destin'd tow'r.
 While from it's womb a ladder, fix'd within,
 Descends to guide them to the tall Machine.
 The purple reins the labour'd Structure grace,
 Enrich'd with Elephant and shining Brass. 125

v. 125. *Enrich'd with Elephant, and shining Brass.*] The Brass, with which the Horse's reins are said to have been inlaid, is called in the Original χαλκός ἀργυροῖς, that is, according to Neander's translation, *Æs Argenteos varices habens*, an Epithet which is by no means applicable to any thing but a River. *Nylander* has rendered it, as if it had been ἀργυροῖς χαλκός. Brass resembling Silver.

Argentique instar nitido circumdedit arc.

And that this is the true reading seems probable from the several kinds of White Brass, which are mentioned by the Ancients; such as the *Chalcolibanus*, The *Æs Mossynæum* (described by *Aristotle*) and particularly the *Orichalcum*, which is said to have been a Compound of Brass and Silver, and is called by the Scholiast on *Hesiod* ὀρχηγι χαλκός, and has the same Epithet given it by *Virgil*.

*Ipse dehinc auro squallentem alboque Orichalco
 Circumdat Loricam humeris.*

Æneid. lib. 12. v. 87.

M. Bochart, in his *Hierozicon*, has treated largely on this Subject, and from him these quotations are borrowed. It is not unlikely that this *Orichalcum* is the very Metal which *Tryphiodorus* speaks of, and which is mentioned on a like occasion by *Apollinaris*, in his Translation of the Psalms

Γαμφηλὰς ζωιάξεν ΟΡΕΙΧΑΛΚΟΙΣΙ ΣΑΛΙΝΟΙΣ.

Pf. 51. v. 21.

I shall only add, that *Pliny* speaks of another kind of Brass, in terms that exactly answer to the word ἀργυροῖς, and are almost literally the same with those which *Nylander* has used in his Translation. *Candidum, Argento nitore quam proxime accedens. Plin. Nat. Hist. lib. 34.*

Though *Suicer*, in his *Theaurus*, observes that the Lexicons produce no Authority for the word ἀργυροῖς, and though he himself appeals only to an Ecclesiastical Writer for the use of it, yet the same Expression is twice used by *Euripides* (*Iphig. in Aul. v. 792. Ion. v. 95.*) and as often in the *Argonautica*, ascribed to *Orpheus*.

Βλὺ-

At length the Artift view'd the work compleat,
Then fix'd the Wheels beneath the Monster's feet :
That, aided thus, with ease the *Trojan* croud
O'er the rough way might roll the heavy load.

ΒΛύζουσ' ΑΡΓΥΡΟΕΙΔΕΣ ὕδωρ κλέωντες ἀπὸ μίωστος.

v. 597.

ΑΡΓΥΡΟΕΙΔΕΣ ὕδωρ περιών. —

v. 1130.

v. 126. *At length the Artist view'd the work compleat*] Here ends the Description of the *Trojan* Horse; and notwithstanding the Praises which have been given it, and which it very well deserves in the general, yet the observation which *Fabretti* has made (in his Explanation of the *Tabula Iliaca*) that it is too minute in some particulars, is not without foundation. But the same Writer has done our Author the justice to allow, that he has not been so injudicious as one *Nicephorus Basiacas*, who has not only described the Horse as shifting his place, and throwing his feet into the Air, but even Snorting and neighing, and performing all the Actions of a living one. *Niceph. Fab* 8. If the Reader is surprized at so unnatural a Fiction, he will be still more so, to find it in *Euripides*, who has put it into the mouth of a Chorus of *Trojan* Women; and That at a time, when the consideration of their own, and their Country's sufferings might, one would think, have put a restraint upon their fancy, and prevented their launching out into so extravagant a Description.

Οτ' ἱλιπον ἵπποι ἔρχονται

ΒΡΕΜΟΝΤΑ, χρυσοφάλαρον, ἱππλοῖ,

Εἰ πύλαι Ἀχαιοί.

Eurip. Troades. v. 519.

v. 127. *Then fix'd the Wheels beneath the Monster's feet.*] *Epeus* does not seem to have acted with so much caution in this respect, as might have been expected. For when *Simon* afterwards tells the *Trojans*, that if the Horse were drawn within the Walls, the *Greeks* would be disappointed of their hopes, the *Trojans* might have asked him, why *Epeus* had given it Wheels to facilitate it's passage into the City, when it was for the advantage of the *Greeks* to have it remain without the Walls. *Virgil* seems to have been aware of this objection, and has therefore described the *Trojans* themselves fixing Wheels to the Horse's feet, just as they were going to dragg it into the City.

*Accingunt omnes operi, pedibusque rotarum
Subjiciunt lapsus.* —

Æneid. lib. 2. v. 235.

Thus while in graceful Majesty it stood, 130
Wide o'er the Frame the dazzling splendor flow'd;
As, when the Heav'ns their fiercest flames display,
Keen flash the Lightnings, and the Clouds give way,

This then was certainly an oversight in *Tryphiodorus*, and it will plead but little in his excuse, to observe that *Calaber* (lib. 12. v. 416.) is liable to the same censure.

v. 130. *Thus while in graceful Majesty it stood &c.*] The four following verses are a faint imitation of what is expressed in the Original in a narrower compass.

Ὡς ὃ μὲν ἐξήραπτο φόβῳ καὶ καλλιῇ πολλῇ,
Εὐρύς δ' ὑψηλὸς π. —

Meaning that the Stateliness of the Building, the Symmetry of it's parts, and the shining Materials of which it was composed, threw such a lustre round the Horse, that (to give a literal translation of the words) *it lightened with Terror and Beauty*. The force of the Metaphor, which is here drawn from Lightning, answers in some measure to that remarkable passage in the Book of *Job*; with this difference, that the brightness, which is there confined to one part, is here diffused over the whole Fabrick. *Hast thou given the Horse strength? Hast thou clothed his Neck with Thunder?* Where the sacred Author (as the passage is explained in the *Guardian*) makes use of the bold figure of Thunder, to express the shaking of the Mane (that remarkable beauty in the Horse) and the flakes of Hair which naturally suggest the idea of Lightning; together with the violent Agitation, and force of the Neck. It may be observed by the way, that *Statius* has used the same expression, to describe the Strength and Fury of a Horse in the heat of a battle.

*Dum te pulvereâ Bellorum in nube videres
Cæsarei prope Fulmen Equi. —*

Sylv. lib. 5. Carm. 1. v. 132.

But the *Septuagint* Translation has render'd the passage in *Job*, in a quite different manner. Η σὺ αἰείηκας ἵππα δυνάμιν; ἐνιδύσας δὲ τραχήλῳ αὐτοῦ ΦΟΒΟΝ; Where M. *Bochart* is of opinion that either the Copies of the Original which the *Greek* Translators used, differed from those which are now extant, or that instead of ΦΟΒΟΝ we must read ΦΟΒΗΝ, and then it will signify, *Hast thou clothed his Neck with a Mane?* Which, according to M. *Bochart*, is the only sense which the *Hebrew* will properly bear. *Hieroz. Tom. 1. lib. 2. cap. 8.* In the same manner, one of the Commentators on *Tryphiodorus*, instead of ἐξήραπτο ΦΟΒΩ, is for reading ἐξήραπτο ΛΟΦΩ, *he lightened with his Mane*; which, though it very well agrees with the first part of that interpretation of the Metaphor in *Job*, which I have cited from the *Guardian*, yet the word φόβῳ, *Terror*, corresponds much better with the

So well the Fabrick spoke the Builder's art,
 That, could his hand the vital air impart, 135
Mars with the Steed might grace his rapid car,
 And drive him, furious, through the ranks of war.
 Last round the Work a tall enclosure stood,
 To screen from vulgar eyes th' insidious wood.

And now the Princes of the *Grecian* Band 140
 Leave their black Ships, and press the neighb'ring strand;
 There while conven'd th' expecting Heroes stay,
 Where the tall vessel of *Atrides* lay,
Pallas descending, by the Croud unseen,
 (A Herald's Form conceals the martial Queen) 145

word καλλι, *Beauty*, in the same line, than that which is offer'd in the room of it.

v. 136. *Mars with the Steed might grace his rapid car &c.*] As the Poet, to heighten our Idea of the Horse which he has been describing, tells us that nothing but life was wanting to compleat the Work; adding withal that, if this defect could have been supplied, *Mars* might have claimed it for his own use; so *Virgil*, after having described a living Horse, observes that it was such an one as *Mars* himself used to drive.

Talis Amyclæi domitus Pollucis habenis
Cyllarus, &, quorum Graii meminere Poetæ,
Martis Equi bijuges. —
Georg. lib. 3.

v. 144. *Pallas descending, by the Croud unseen, &c.*] The following fiction seems to have been partly borrowed from the second Book of the *Iliad*; where the same Goddess is introduced on a like occasion.

— Παρὰ δ' Ἰ γλαυκῶπις Ἀθήνη
 Εἰδομένη κήρυκε σιωπᾶν λαὸν ἀνὰ γῆ,
 Ως ἄμφο δ' οἱ ᾠρεῖτοί τε καὶ ὕστατοι ἦεν Ἀχαιῶν
 Μῦθον ἀκρόσασθαι, καὶ ἐπιφροσινάατο βελήν.
 v. 279.

Singles the wise *Ulysses* from the Throng,
 And pours celestial Nectar on his tongue.
 His lab'ring breast with sudden rapture seiz'd,
 He paus'd, and on the ground in silence gaz'd.

*The blue-ey'd Pallas, his celestial friend,
 (In form a Herald) bade the Crouds attend
 Th' expecting Crouds in still attention hung,
 To hear the wisdom of his heav'n'y tongue.*

Mr Pope.

But it is obvious to observe that the Allegory is something farther pursued in *Tryphiodorus* than in *Homer*: For as in the one *Minerva* procures the attention of the Audience, in the other she inspires the Orator with eloquence to deserve that attention.

v. 148. *His lab'ring breast with sudden rapture seiz'd,
 He paus'd, and on the ground in silence gaz'd*] As this whole description of the behaviour of *Ulysses* is manifestly copied from the *Iliad*, I shall set down the passage entire together with the *English* Translation of it, that the Reader may see how much *Tryphiodorus* is indebted to *Homer*, and his Translator to Mr *Pope*.

Αλλ' ὅτε δὴ πελόμενι; ἐιαζέην Ὀδυσσεύς,
 Στάσκει, ὡπὶ ᾧ ἰδέσκει καὶ χεῖρὲς αὐμαται πῆξας,
 Σκῆπτρον δ' ἔτ' ὀπίσω, ἔπειτα πάλιν, ἑνάμα,
 Αλλ' ἄσπετος ἔχσκει, αἰδρεῖ φωνὴν ἰσικῶς·
 Φαίης κεν ζαχρὸν πῖα ἱμῶνα, ἄφρονα δ' αἰώς·
 Αλλ' ὅτε δὴ ῥ' ὅπα τι μεγάλην ἐκ στήθεσσι,
 Καὶ ἔπια νιφάδεσσιν ἰσικτὰ χειμερίσιν,
 Οὐκ ἂν ἔπντ', Ὀδυσῆι γ' ἱερῶσι βροτῶς ἀκθῶ·
 Οὐ τότε γ' ὦδ' Ὀδυσῆος ἀρασσαμένοισ' ἴδεν ἰεῖπς.

Iliad lib. 3. v. 216.

*But when Ulysses rose, in thought profound,
 His modest eyes he fix'd upon the ground;
 As one unskill'd or dumb, he seem'd to stand,
 Nor rais'd his head, nor stretch'd his sceptred hand;
 But, when he speaks, what elocution flows!
 Soft as the fleeces of descending snows,
 The copious accents fall, with easy art;
 Melting they fall, and sink into the heart!
 Wond'ring we hear, and fix'd in deep surprize
 Our ears refuse the censure of our eyes.*

Mr Pope

The

Unskill'd and uninspir'd he seems to stand, . 15
 Nor lifts the eye, nor graceful moves the hand:
 Then, while the Chiefs in still attention hung,
 Pours the full tide of eloquence along;
 While from his lips the melting Torrent flows,
 Soft as the fleeces of descending snows. 16

The diffidence which *Ulysses* discovers, and the pause which he makes, before he begins his Oration, are highly commended by *Quintilian*. That Author recommends the same behaviour to his young Orator. *Cum a juvenis non concenterimus, & consilium Prætor permiserit dicere, non protinus est erumpendum; sed danda brevis cogitationi mora. Atque enim audientium dicturi cura delectat, & index se ipse componit.* Hoc præcipit *Homerus*, *Ulyssis* exemplo, quem sicut eorum terram æfixis, immotoque seipso, prius quam illam *Eloquentiæ* procelam effunderet, &c. *Quintil. Inst. Or. lib. 11 cap. 3.* *Ovid's* imitation of this passage in *Heron* has often been taken notice of, and the description of *Aletes*, as it is to be found in *Tasso*, was plainly copied from that of *Ulysses*.

*Ma la destra si pose Alete al seno,
 E chinò il capo, e piegò à terra i lumi,
 E l'horrorò con ogni modo à pieno,
 Ch' di sua gente portava i costumi
 Cominò poscia, e di sua bocca uscìeno,
 Più che mai d'ora, d'eloquenza i fiumi,
 E perché i Franchi han già il sermone appreso
 De la Siria, su ciò, ch' ei di se inteso.*

Gierusalemme lib. Canto 2.

Aletes lay'd his right hand on his heart,
 Bent down his head, and cast his eyes full low,
 And reverence made with countly grace and art,
 For all that humble lore to him was know,
 His sober lips then did he softly part,
 Whence of pure Rhetorick whole streams outflow,
 And thus he spoke, while on the Christian Lords
 Down fell the mildew of his sugar'd words.

Fairfax.

v. 155. *Soft as the fleeces of descending snows.*] Our Author has expressed himself on this occasion not only in the same manner, but in the same words with *Aulonius*, who, as Mr *Pope* observes, has given an elegant description of the different kinds of Oratory, by which *Aeneas*, *Ulysses* and *Nestor* are distinguished in the *Iliad*.

Dulcem

Now stronger notes engage the list'ning croud,
 Louder the Accents rise, and yet more loud,
 Like thunders rolling from a distant cloud.

}

At length, he cries, th' important task is done,
 And man has wrought what *Pallas* first begun. 160

*Dulcem in paucis ut Plutarchum,
 Et torrentem cum Dulichii
 Nigida dicta.
 Et mellisæ neclare vocis
 Dulcia jam verba canentem
 Nestora regem.*

Ogilby has quoted this passage, in his Notes on the first book of the *Iliad*, and has given us a translation of it, which seems to be far superior to the rest of his performances.

*Short Menelaus was, and swift,
 Ulysses like a Torrent swift,
 Or flighs of driven Snow;
 On Nestor's lips rich Nectar hung,
 Delicious Honey tip'd his tongue,
 So sweet his words did flow.*

As the Eloquence of *Ulysses* is compared by *Tryphiodorus* to Thunder, to describe it's force and vehemence, to the simile of Snow falling in a frequent and successive shower, and melting as it falls, very well expresses the copiousness and fluency of it, and is of the same kind with that elegant comparison in the sacred writings. *My doctrine shall drop as the rain; my speech shall distill as the dew, as the small rain upon the tender herb, and as the showers upon the grass* Deuteron. chap 32. v. 2. *Pliny*, in an epistle to *Tacitus*, after having delivered his opinion of every other kind of Oratory, gives the Preference, above them all, to this Eloquence, which is attributed to *Ulysses*. *Si detur electo, illam orationem similem nivibus hybernis, id est crebram asuam & largam, postremo d vinam & caelestem volo.* Lib. 1. Epist. 20.

v. 159. *At length, he cries, &c.*] The Poet has here put into the mouth of *Ulysses*, all the Arguments which could be thought of to persuade the *Greeks* to joyn in this Enterprize, which must either put a period to their Lives, or reward their Labours. As they had already been engaged in the War many years, without any prospect of success, it required more than common address to spur them on to so hazardous an Undertaking. For this reason, he first tells them for their encouragement, that it was *Minerva* herself, who suggested this design. He then puts them in mind of the length of years which had been spent to no purpose, adding that Death itself were more eligible

Is there a Chief with gen'rous transport warm,
Strong to endure, and active to perform?

'Tis his the heav'nly mandate to obey,
And follow where *Ulysses* leads the way.

Say shall we thus, inglorious, still behold 165
Days, Months, and Years, in long succession roll'd;
Shall Age surprize us on a foreign soil,
And *Greece* at length desert th' unfinish'd toil?
Swift let us rise, some brave Exploit to try,
And live with Honour, or with Honour die. 170
Let haughty *Ilion* for her fall prepare,
And learn, 'tis ours to hope, and hers to fear.

eligible than such a dishonourable inactivity. He afterwards recalls to their memory the Prophecies, which had so long before promised them success, and were now confirmed by new assurances from *Helenus*. Last of all, after having instructed them in every particular, he sets before their eyes the honour and spoils they were to obtain, if they behaved themselves like men.

v 170. *And live with Honour, or with Honour die*] These sentiments admirably suit with the character of so great a Heroe as *Ulysses*, as they are the natural result of a brave and generous spirit, whose property it is ever to prefer an honourable Death to a Life of ignominy. "Dishonour is worse than Death, the happiness or misery of which is not to be measured by time, but Glory; long life is but lengthened Mortality, and they who live the longest, have but the small privilege of creeping more late-ly surely than others to their graves. Mr *Broome*.

v 171. *Let haughty Ilion for her fall prepare,*
And learn, 'tis ours to hope, and hers to fear.] *Ulysses* might well assure the *Greeks* that their hopes were built on a better foundation than those of the *Trojans*, both as they had the justice of the Cause on their side, and as Oracles had been given them, which promised them the favour and assistance of Heaven, but threatened their enemies with ruin and destruction. This explanation of the passage belongs to *Neander*, and the first part of his reasoning (drawn from the justice of the cause which the *Greeks* had undertaken) is finely applied by *Shakespeare*, in his second part of *Henry the Sixth*.

Can Greece forget the memorable day,
When the fierce Dragon seiz'd his feather'd prey,
Climb'd the tall Plane, and high advanc'd in air 175
Snatch'd the fond Mother with her infant care?

What though slow *Calchas* has our hopes delay'd
With distant promises of heav'nly aid;

*What stronger breast-plate than a heart untainted?
Thrice is he arm'd, who hath his quarrel just,
And he but naked (though lock'd up in Steel)
Whose conscience with injustice is corrupted.*

v. 174. *When the fierce Dragon seiz'd his feather'd prey*] The Story of the Prodigy to which *Ulysses* alludes, together with *Calchas's* interpretation of it, is related at length in the second Book of the *Iliad*; and an imitation of it may be found in the fourth Book of *Silvius Italicus*. As the passage in *Homer* is too long to be transfered, I shall give the Reader an account of it from Mr *Dryden's* translation of the twelfth Book of *Ovid's Metamorphoses*.

*Now, while they raise an altar on the shore,
And Jove with solemn sacrifice adore;
A boding sign the Priests and People see:
A Snake of size immense ascends a tree,
And in the leafy summit spy'd a nest,
Which o'er her callow young, a Sparrow press'd.
Eight were the Birds unfledg'd; their Mother flew,
And hover'd round her care; but still in view:
Till the fierce Reptile first devour'd the brood;
Then seiz'd the flut'ring Dam, and drank her blood.
This dire omen the fearful People view;
Calchas alone, by *Phœbus* taught, foreknew
What Heav'n decreed; and with a smiling glance
Thus gratulates to Greece her happy chance.
O Argives, we shall conquer: Troy is ours,
But long delays shall first afflict our pow'rs:
Nine years of labour the nine Birds portend;
The tenth shall in the Town's destruction end.*

v. 177. *What though slow Calchas has our hopes delay'd,*] *Ulysses* here seems to intimate that the promises, which *Calchas* had made the *Greeks* at the beginning of the War, not being yet fulfilled, they at last began to be weary of waiting for the accomplishment of them. The same is expressly mentioned by *Pinonius Arbiter* in the beginning of his Poem on the Destruction of *Troy*.
Jam

The *Trojan* Seer, inspir'd, directs our eye
To nearer views of certain Victory. 120

Haste then, that shrouded in the stately pile
(Fond of the prize, unknowing of the guile)
Troy through her Gates her latent foes may lead,
Destruction entering in the fatal Steed.

Be this our care; while others, prompt to joyn 130
The bold attempt, and speed the great design,
Through the wide camp continu'd fires may raise,
And bid each tent promote the gen'ral blaze;
Then launch their vessels from the *Phrygian* shore,
And measure back the waves they crost before. 135
Homeward a while, delusive, let them fly,
Nor steer returning to the coast of *Troy*,

*Jam decima mæstos inter ancipites metus
Phrygas obsidebat mæstis, & variis fides
Calchantis atro dubia pendebat metu.*

Now the last summer of ten circling years
Besieg'd proud *Troy*, with all it's hopes and fears;
While faith in *Calchas* held the dubious Scale,
While hope and fear alternately prevail.

Mr *Addison*.

As therefore *Calchas*'s veracity began to be suspected, it was necessary that *Ulysses* should give them better grounds of hope, than his Prophecies only. This he does, by putting them in mind that the predictions of *Helenus*, which they had lately heard, were so many new confirmations of those of *Calchas*.

Till pleas'd the flaming Beacon they survey,
 While through the gloom it darts a distant ray,
 To guide their passage o'er the wat'ry way.

Then strain each nerve, the crouding waves repell,
 Ply the strong oar, and hoist the swelling sail.
 But oh! be each unmanly thought suppress'd,
 Let fear's dark cloud be banish'd ev'ry Breast;
 Such fears, as ever shake the tim'rous soul, 200
 When Night sits brooding o'er the dusky pole.

Conscious of inbred worth, assert your claim,
 Nor sink the honour of the *Grecian* name.
 Troy then her Steeds shall yield, the destin'd spoil
 By *Heav'n* reserv'd to crown the Victor's toil. 205

He spoke; then hasten'd through the parting croud:
 Young *Pyrrhus* first with equal steps pursu'd.
 As when the youthful Steed, with conscious pride,
 Views the gay trappings glitt'ring at his side,

v. 208. *As when the youthful Steed &c.*] *Quintus Calaber* in describing *Pyrrhus's* impatience to go to the *Trojan* war, while his Mother is endeavouring to dissuade him from it, compares him to a Horse held in by the Rider, but struggling to start forward, and impatient to be upon the stretch. *Tryphiodorus*, we see, has made use of the same Comparison, but has placed him in a different view. He is now set at liberty, and is therefore compared to a Horse, admiring himself in his new trappings. His forwardness to execute what *Ulysses* proposed, is very well represented by the idea which we have of a young Horse, so impatient to try his speed, as not to need any encouragement from his Rider.

It is worth while to observe how well this eagerness, which *Pyrrhus* discovers before he enters the Horse, agrees with his behaviour in it; a description

Restless he stands, and eager to be gone,
 Nor asks the Rider's voice to drive him on;
 With fierce impatience pants in ev'ry vein,
 Springs to the race, and headlong seeks the plain.
Tydidēs follow'd, and, with wonder fill'd,
 A new *Achilles* in his Son beheld.
 Here *Cyanippus* through the martial throng,
Comætho's gen'rous offspring, moves along.

scription of which is given by *Ulysses*, in the eleventh book of *Homer's Odyssey*.

*Then when the boldest bosom beats with fear,
 When the stern eyes of Heroes drop a tear;
 Fierce in his look his ardent valour glow'd,
 Flush'd in his cheek, or sally'd in his blood:
 Indignant in the dark recess he stands,
 Pants for the battel, and the war demands.
 His voice breath'd death, and with a martial air
 He grasp'd his sword, and shook his glitt'ring Spear.*
 Mr Pope.

Mr *Spence's* observations on this passage (in his *Criticisms on Mr Pate's Translation of the Odyssey*) may serve as a Comment on this part of *Tryphiodorus*: "How well, says he, is the earnest spirit of a young Heroe described throughout this whole passage? How does the impetuosity of his soul appear in these previous actions of the Warrior? Had one the poetical liberty of making comparisons, I should not stick at saying that this has a great resemblance to that admirable description of a War-horse in the most finished poem in the world.

— *Tum si qua sonum procul arma dedere,
 Stare loco nescit, micat auribus, & iremit artus,
 Collectumque premens volvit sub naribus ignem.*
 Virgil. Georg. lib. 3.

v. 216. *Here Cyanippus through the martial throng,
 Comætho's gen'rous offspring, moves along.*] There is some perplexity in this account of the Family of *Cyanippus*, which may require a little clearing up. A different pointing will make the Original capable of a different construction; so that it may either signify that *Comætho* was the Daughter of *Tydidēs*

With brave *Ægialeus* the heav'nly Maid
 (Thy daughter, *Tydeus*) shar'd the nuptial bed;
 Till sever'd from her arms, in battel slain, 220
 The youthful Heroe prest the *Thracian* plain.

Here *Sparta's* Prince with fierce resentment glows,
 Thy death, *Deiphobus*, the Warrior vows,
 And burns, incens'd, t' avenge his ravish'd Spouse.

Tydeus, or else that she was his Wife, and afterwards married to *Ægialeus*. I have translated it in the former sense, which is approved of by *Neanthes* in his Notes, though in his translation he, as well as *Alamir*, has preferred the other. I cannot find that the Ancients mention any other wife of *Tydeus*, but *Deipyle* the Daughter of *Alcippus*, who was probably the Mother of *Comastus*. *Ægialeus* indeed was the Brother of *Deipyle*, but this will be no objection to his marrying *Comastus*, for in the same manner his Sister *Agiale* was married to *Demetrius*, who was her Nephew; and that such marriages were not disallowed of among the Ancients is proved by *Eustathius*, in his Notes on the eleventh book of the *Iliad*, and the observation is further confirmed by the seventy eighth Epistle of *Plutarch*. The piece of history which *Tryphodorus* alludes to, when he mentions the death of *Ægialeus*, is preserved in *Pindar* (*Pyth. Ode 8*) and *Hyginus* (*cap. 71*). From these Authors it appears that he was one of the *Ægeiæ*, or the seven Captains who engaged in the second Expedition to *Troia*, where he was the only Leader who was killed, as his father *Adamas* was the only one who had escaped in the first Expedition. According to *Apollodorus* (*lib. 1. cap. 9.*) *Ganippus* was not the Son of *Ægialeus*, but his Brother, unless there were two of the same name. But *Pausanias* agrees with our Author, in assuming that he was his Son, to which he adds that after the death of his Father, he came to the *Trojan* war under the care of *Diomedes* and *Euryalus*. *Pausan. Corinth.*

v. 222. *Here Sparta's Prince with fierce resentment glows, &c.*] In this Catalogue of the Heroes who went into the Heroic, each of them is distinguished from the rest by some peculiar mark or characteristic. A bare muster-roll of proper names could not have been very entertaining in the *Greek*, though more so in *Latin*, than in any other language. The Poet therefore has taken care to diversify and enliven the narration, sometimes by inserting some additional circumstance, relating either to the Family or Character of the persons whom he mentions; and sometimes by giving us a hint of what we are to expect in the latter part of the Poem: Thus, when he mentions *Ajax*, he alludes to the rape of *Cassandra*; and in speaking of *Antichus* just touches upon the manner of his death, which he afterwards describes. He has by this means not only contrived to give some variety to the relation, but

Oilean Ajax next advanc'd (his fame
 Shone yet unsully'd with his impious flame.)
 And *Idomen* of *Crete*, his silver hair
 Chang'd by a length of days, and martial care.
Eumelus next, from brave *Admetus* sprung,
 With *Teucer* came, the valiant and the young;
 Skill'd in the race to guide the flying Car,
 And urge the fiery Courser to the War.
 Already taught what *Jove* and *Heaven* ordain'd,
 The rev'rend *Calchas* joyns the Martial Band;
 Pleas'd, while in thought he sees th' approaching hour,
 Fix'd for the fall of *Troy's* devoted tow'r.
 To these the Chiefs of *Theseus'* race succeed,
 With *Nestor's* Son the godlike *Thrasymede*;
 While *Anticlus*, th' advent'rous deed to try,
 Enters the fabrick, fated there to die.
Amphidamas, *Eurydamas*, were there,
 Both *Pelias'* Sons, and both renown'd in War;

but has likewise taken a proper method of exciting the Reader's curiosity; who may reasonably be thought desirous of seeing in the sequel of the story, what he has had some imperfect intimations of at the beginning of it.

v. 237. *To these the Chiefs of Theseus' race succeed,*] *Pausanias* in his description of the Brazen Statue of the *Trojan Horse*, which was preserved in the Citadel at *Athens*, and is mentioned likewise by *Aristophanes*, tells us that the Sons of *Theseus* (*Acamas* and *Demophoon*) were represented looking out of it, together with *Aeneas* and *Teucer*. *Pausan. Attic.*

None like *Amphidamas* could boast the skill,
 Swift from their hands to send th' unerring steel,
 Or give the flying arrow wings to kill.

Antiphates and *Mages* next appear, 246

Penelus and *Epeus* close the rear.

To *Jove's* great Daughter first the Warriors pray'd,
 Then hasten'd to the Work. The blue-eyed Maid,
 In ev'ry breast new vigour to infuse, 250
 Brings *Nectar* temper'd with *Ambrosial* dew;

v. 247. *Penelus and Epeus close the rear*] *Epeus* is mentioned likewise in the Catalogue which *Virgil* gives of the Heroes which were inclosed in the Horse.

— *Et ipse doli Fabricator Epeus.*

But since *Homer* tells us that none but the bravest of the *Greeks* (*delecta virum corpora*, as *Virgil* calls them) engaged in this dangerous undertaking, one would wonder what could give occasion to that Proverb among the Ancients, *Επεις δειλοπεϑ*, which was applied to *Cratinus* the Comedian on account of his Cowardice. *Suidas*.

v. 251. *Brings Nectar temper'd with Ambrosial dew*] That the *Θεῶν ἰδῶδι*, or Food of the Gods, in the Original, is rightly translated *Nectar*, seems apparent from our Author's mentioning *Ambrosia* as the Liqueur which they drank. *Eustathius* indeed, in his Comment on the first book of the *Iliad*, observes that *Nectar* is generally taken for the Liqueur, and *Ambrosia* for the Food; but at the same time allows that the distinction will not always hold. *Athenaus* has produced two fragments from *Alcman* and *Sappho*, which are a sufficient defence of *Tryphiodorus*, and a passage in *Anaxandrides* (preserved by the same Author) plainly distinguishes *Nectar* as the Food and *Ambrosia* as the Liqueur. *Τὸ νεκτάρ πρὸς μάλιστα ἰδίῳ, ἀλγπίνῳ τ' ἀμβροσίῳ.* *Athen. Deipn.* lib. 2. cap. 2. Vid. *Eustath* in *Hom. Odyss.* lib. 9.

Cicero has very justly censured *Homer*, for describing his Deities as subject to the same appetites with Men, and having recourse to *Nectar* and *Ambrosia* for their Sustenance. *Non enim Ambrosiâ Deos aut Nectare, Juventate pocula ministrante, letari arbitror.* — *Fingebat hæc Homerus, & humana ad Deos transferebat; divina mallem ad nos.* *Tusc. Disp.* lib. 1. *Milton's* imitation of *Homer* in this particular (which is perhaps the less liable to censure, as there are several passages in sacred History where Angels are described as eating) may be seen in the following speech, which he has put into the mouth of *Raphael*.

— *Though*

Lest faint and weary'd, e'er the task was done,
 (Stretch'd through the length of one revolving Sun)
 Their knees might fail, by hunger's force subdu'd,
 And sink, unable to support their load.

—— Though in heav'n the trees
 Of Life Ambrosial fruite bear, and vines
 Yield Nectar: though from off the boughs each morn
 We brush mellifluous dew, and find the ground
 Cover'd with pearly grain; yet God hath here
 Varied his bounty so with new delights,
 As may compare with heaven; and to taste
 Think not I shall be nice. ——

Par. Lost. Book 5. v. 426.

As *Minerva* is here introduced supplying the *Greeks* with *Nectar* and *Ambrosia*, so in the *Iliad* she is described performing the same office to *Achilles*. A considerable part of the passage is expressed by *Tryphiodorus* in almost the very words of *Homer*.

—— Η δ' Ἀχιλλῆι
 Νέκταρ εἰς στήθεσσι καὶ ἀμβροσίῃ ἰσχυραίνῃ
 Σπάζ', ἵνα μὴ μιν λιμὸς ἀπερπνέ γαστρά' ἱκνέται.

Iliad. lib. 19. v. 352.

To great Achilles she her flight address'd,
 And pour'd divine Ambrosia in his breast,
 With Nectar sweet, (refection of the Gods!)
 Then, swift ascending, sought the bright abodes.

Mr Pope.

v. 254. *Their knees might fail, by hunger's force subdu'd,*] This Expression is undoubtedly borrowed from the passage, which I have cited from the *Iliad* in the preceding note; and I have been the more careful to preserve it in the Translation, because it is to be met with in Scripture: *My knees are wasting through fasting.* Psalm 109. v. 24. *Plautus*, in his *Circulio*, has taken notice of the same effect of hunger.

Tenebræ oborimur, genua inediâ succidunt.

Act. 2. *Sc*. 3.

I cannot omit on this occasion a passage in *Lucretius*, which is not only remarkable for the same Expression, but may likewise serve (as *Grotius* and *Le Clerc* have observed) for an excellent comment on those other passages in Scripture, where Bread is called *the Staff*, or the support, of Life. *Levit*. chap. 26. v. 26. *Ezek*. chap. 4. v. 16.

As when the wintry Clouds incessant pour
 The Snow, descending in a fleecy show'r,
 Which, melting on some hill's exalted brow,
 Spreads a wild Torrent o'er the vales below,
 Swift rushing to their dens, the Sylvans hide 260
 In the close covert of the Mountain's side,
 There, shelter'd from the tempest, trembling lie,
 Till *Phæbus* rising clears the clouded sky;

*Et quoniam non est quasi quod suffulciat artus,
 Debile sit corpus, languescunt omnia membra;
 Brachia, palpebraeque cadunt, poplitesque procumbunt.*

Lucret. lib. 4. v. 948.

v. 256. *As when the wintry Clouds &c.*] It is a common observation that there is no necessity for a Comparison to answer in every circumstance to That which it is intended to illustrate. Several of *Homer's* Similes correspond but in one or two points with the thing described, and are embellished with so many additional circumstances, which are not necessary to the comparison, that it is frequently very difficult to discover the connection. The present Simile in *Tryphiodorus* is of the same nature. *Neander* is of opinion that the Poet intended to express the Eagerness of the *Greeks* to go into the Horse, by that of the Beasts running to their dens for shelter. *Nylander*, in his Translation of it, seems only to have compared the fears of the *Greeks*, when inclosed in the Horse, to the terrour of the Beasts within their caves, while they hear the storm rattling round them. But it is not improbable that our Author might have two points in view, when he made choice of this comparison; intending to illustrate the hasty descent of the *Greeks* into the Caverns of the Horse, by that of the Beasts into the Hollows of the Mountain, and to compare together the impatience of them both, to be released from the Apprehensions and the Confinement which they were under. Both these interpretations may, I think, be fairly deduced from the words of the Original. Where the word *διόρτες*, which is applied to the *Greeks*, agrees with *ὄξυ καταθρασυασι &c.* applied to the Beasts, and the last line of the description (*Ἀτλάτες ἀνχετο πόνες &c.*) answers to the two last in the comparison. The circumstances, which make up the first part of the Simile, are to be found in the Book of *Job*. *He saith to the snow, be thou on the earth; likewise to the small rain, and to the great rain of his strength. Then the beasts go into dens, and remain in their places.* Chap. 37. v. 6, 8.

So through the op'ning gate the martial Croud
 Rush to the caverns of the dark abode;
 Such fears the Warriors in their Steed endure,
 And wait impatient for the wish'd for hour.

Ulysses now, the Chiefs dispos'd within,
 Shuts the wide passage to the tall Machine;

v. 264. *So through the op'ning gate the martial Croud
 Rush to the caverns of the dark abode.*] I shall here, in pursuance of the promise which I made in a former note, produce the Arguments which may be brought in defence of the Poetical Tradition concerning the *Trojan Horse*. Several of the Moderns have condemned it as a fiction too extravagant even for Poetry. Their principal objections (the two last of which were started long ago by *Agatharchides* in his Book *de Mari Rubro*) are these. They observe that the size of the Building exceeds all rules of probability, and think it inconceivable that a sufficient number of men could be found, who were hardy enough to put so hazardous an Enterprize in execution, or that the *Trojans* should be so insatuated, as to draw the Horse within the City. I shall borrow the replies which M. *Segrais* has made to these objections, in his Remarks on the second book of the *Æneid*, omitting those which are drawn from *Virgil's* particular conduct of this Stratagem, and which are therefore not applicable to *Tryphiodorus*, who has related it in a different manner. In answer to the first objection M. *Segrais* observes, that we need not suppose the size of the Horse to have been greater than that of a Ship of burthen; and how well this supposition agrees with the account which *Tryphiodorus* and the other Poets have given of it, may be seen in the Note on the eighty eighth line of this Translation. A Machine then of this size might without much difficulty be drawn within the City, since it was set upon Wheels, and as many Men and Horses might be employed for that purpose, as were necessary. As to the hardness of the Attempt, the same Gentleman observes that we need go no farther back than to the last Century but one, for an Enterprize of equal invention and resolution; when (as M. *de Thou* relates the story) the *Hollanders* recovered *Breda* from the *Spaniards* by the means of about seventy of their Soldiers, who concealed themselves in a Boat, which seemed to be laden with turfs, and having passed undiscovered, surprized the Castle. One of the Soldiers in particular, being in danger of discovering the imposture by coughing, desired one of his Companions to kill him. The Reader may himself determine whether the third objection is of any weight, when he sees, in the sequel of the story, the conduct of the *Greeks* in contriving the stratagem, and the Artifice of *Sidon* in carrying on the imposture.

v. 268. *Ulysses now, &c*] Some Authors have not only allowed *Ulysses* the most considerable share in the destruction of *Troy*, but have likewise attributed the

Then climbs aloft, from thence their doom to know,
And watch the motions of th' approaching Foe. 271

Meanwhile the Chiefs of *Atreus'* race decreed
That *Troy* from far should view the finish'd Steed;
Swift at the word the *Greeks* the work surround,
And throw the tall Enclosure to the ground. 275

And now the Sun, with a declining ray,
Sunk in the western Deep, and clos'd the day.

the invention of the *Trojan Horse* to him. *Philostati Heroica. Polyan. Strateg.* lib. 1. *Tryphiodorus*, we see, though he does not agree with them in this particular, yet gives him the chief honour of the Action, by describing him as the person, by whose persuasions the *Greeks* went into the Horse, and assigning the care of them, when they were inclosed in it, to him. *Ulysses* gives the same account of himself in the eleventh book of the *Odyssey*. v. 527.

Αὐτὰρ ὅτ' εἰς ἵππον κατεβαίνομεν, οἱ καὶ Επειὸς,
Ἀργείων οἱ ἄριστοι, ἔμρι δ' ἐπὶ παῖτ' ἵππευον,
Ἡ μὲν ἀνακλῖται πυκνὸν λόχον, ἡ δ' ἐπιθῆται.

When Ilion in the Horse receiv'd her doom,
And unseen armies ambush'd in it's womb;
Greece gave her latent warriors to my care,
'Twas mine on Troy to pour th' imprison'd war.

Mr Pope.

v. 275. *And throw the tall Enclosure to the ground*] The Enclosure, here mentioned, is that which *Epeus* built to conceal the Horse, till such time as their plot might be put in execution; as we were told in the preceding parts of the Poem.

Last round the work a tall Enclosure stood,
To screen from vulgar eyes th' insidious wood.

v. 276. *And now the Sun, with a declining ray,
Sunk in the western Deep, and clos'd the day.*] The literal translation would be this.

And now the Sun, with a declining ray,
Had chas'd Aurora down the western way.

F

Some

Warn'd by the Herald's voice, the martial Train
Launch their tall Barks, and plough the wat'ry main

Some perhaps may wonder how *Aurora* (which is generally taken for the Morning) can properly be said to be driven to the West in the Evening. *La Cerda*, occasionally quoting a passage in *Quintus Calaber*, parallel to that in *Tryphiodorus*, is very much surprized at it, and owns he never met with the like in any other Author. *Cerda* in *Æneid*. lib. 9. v. 459. *Calaber's* words are these.

ΗΩΣ δ' ἀκαιοῖο βαθυὶ ῥοῇ ἑσταφικανεν,
Κυανιν δ' ἄρα γαῖαν ἱππῆες ἄσπετον ὄρουν.
Lib. 4. v. 62.

The same Author has used the word *Ηὼς* in this sense in several other parts of his Poem. *Lib* 1. v. 118. & v. 824 *lib* 7. v. 620. *Rhodomannus* reckons it among those expressions which are peculiar to *Calaber*, and his Editor *M. Pauw* condemns it as harsh and unwarrantable. But Instances of it may be produced, which will not only be sufficient to defend it, but will likewise prove that it is not uncommon. The Scholiasts on *Homer* (*Od.* lib. 2. v. 1.) and *Lycophron* (v. 17. &c.) expressly affirm that *Aurora* is sometimes used for the whole day, from the rising of the Sun to it's setting, and the same is asserted by *Eustathius* and *Hesychius*. *Nonnus* very frequently uses it so, both in his *Dionysiaca*, and in his Paraphrase of St *John's Gospel*. It is twice to be met with in the *Hero* and *Leander* of *Museus*. v. 109. & v. 277.

Φίγγες ἀνατείλασθε κατῆιν ἐς δύσιν ΗΩΣ.
Ποδάκεις ἡγήσαντο καπιλῆμεν ἐς δύσιν ΗΩ.

And his Translator, *Baldi*, has not scrupled to preserve the same expression in the *Italian*.

Fuggia la luce conducendo seco
A l' occaso l' Aurora. —

The Reader may likewise consult the *Prognosticks* of *Aratus* (p. 145 Ed. *Fell*) and the *Argonautica* ascribed to *Orpheus*. v. 647. & v. 757. The following verses in *Bion's* sixth *Idyllium* are likewise full to the purpose.

Εἶαρά πάντα κύει, πάντ' εἰσὶν ἁδύα βλαστῖ,
Χὰ Νύξ ἀνθρώποισι ἴσα, καὶ ὁμόμενον ΑΩΣ.

Thus translated by Mr *Stanley*.

In Spring are all things fruitful, all things sweet,
Then Nights and Days in even measures meet.

The learned *Montfaucon*, in the Supplement to his *Antiquité expliquée*, observes that *Pausanias* sometimes uses the word *Ημῆρας* as a synonymous term with

But first their smoaking tents extended lie, 280
Wrapt in one flame, high-blazing to the skie.

with *Aurora*. And, to strengthen *Pausanias's* Authority, we may refer to *Philostratus*, in his description of *Memnon's* Statue, to *Euripides*, in the 845th verse of his *Troades*, and to *Eustathius*, in his Comment on *Dionysius* the Geographer. v. 243. & 248. What has been said on this occasion may perhaps give light to the following passage in the sixth book of the *Æneid*. v. 535

*Hæc vice ferminum roseis Aurora quadrigis
Jam medium ætheris cuncta traiecit axem.*

— In her rosy Car
Aurora now had meander'd half her course
I thereat. —
Dr Trapp.

The Commentators are not agreed whether *Virgil* here speaks of *Mid-night* or *Mid-day*. Dr *Trapp* is of the latter opinion, and thinks it might be sufficiently confirmed, if any particular instances were produced, in which *Aurora* is used either for the Day or for the Sun. Several instances of the former kind have been already cited from the *Greek* Authors, and the following quotations from the *Latin* Poets may put the matter beyond dispute.

*Hic Hyperionio Sol'em de semine nasci
Fecerat, & pariter Lunam, sed disparæ formæ,
Auroræ Noctique duces —*

Claudian. de Rapt. Prof. lib. 1. v. 44.

Barthius observes that *Aurora* must here be taken for the Day, and that the whole passage is parallel to That in *Genesis*. And God made two great lights; the greater light to rule the Day, and the lesser light to rule the Night. Chap. 1. v. 16. In the following passage from the *Argonautica* of *Valerius Flaccus* (lib. 1. v. 283.) *Aurora* seems to be taken for the Sun.

*Septem Aurora dies, septemque peregeras umbras
Luna polo. —*

In the same sense we must probably understand those verses in *Licinius's* Poem to St *Augustine*.

*Unde quiescentem Auroram, currusque solutos,
Sopitamque diem mediâ sub nocte viderem.*

I should not have appealed to so many Authorities, but to justify our Author's use of this expression, and to ascertain the meaning of the passage which I have before cited from *Virgil*.

v. 278. Warn'd by the Herald's voice &c.] This departure of the *Greeks*, together.

Seam'd o'er with wounds, on *Ilion's* hostile strand,
Sinon alone of all their Host remain'd ;

gether with the circumstance of their setting fire to their tents, is the subject of *Demodocus's* Song in the *Odyssey*.

Ως φάθ' ὁ δ' ἑρμηνεύς Θεῷ ἤρχετο, φαῖνι δ' αἰεδῶν,
 Εἴητι ἐλάν, αἳ οἱ μὲν εὐαγγέλων ἐπὶ νηῶν
 Βασις ἀπεπλεον, πῶς εἴ κλισίῃσι βαλοῖσι
 Ἀργεῖσι. —

Lib. 8. v. 499.

Full of the God he rais'd his lofty strain,
 How the Greeks rush'd tumultuous to the main :
 How blazing tents illumin'd half the skies,
 While from the shores the winged navy flies.

Mr Pope.

The place to which the *Greeks* retire, under a pretence of returning home, *Virgil* tells us was *Tenedos*.

*Est in conspectu Tenedos, notissima fama
 Insula, dives opum, Priami dum regna manebant :
 Nunc tantum sinus, & jactio malefida carinis.
 Huc se proventi de, ergo in litore condunt.*

Æneid. lib. 2 v. 21.

An Isle, in ancient times renown'd by fame,
 Lies full in sight, and *Tenedos* the name :
 Once blest with wealth, while *Priam* held the sway,
 But now a broken, rough, and dang'rous Bay.
 Thither their unsuspected course they bore,
 And hid their vessels in the winding shore.

Mr Pitt.

The *Menapii*, a People bordering on the *Rhine*, were surprized by the same Stratagem, which the *Greeks* are here described making use of to circumvent the *Trojans*. The Story is related by *Cæsar* in his History of the *Gallick War. Lib. 4. cap 4.*

v. 283. *Sinon alone &c*] As this adventure of *Sinon* is one of the most considerable parts of the present Poem, so it has given occasion for one of the noblest Episodes in all the *Æneid*. The Artifice of *Sinon* on the one hand, and the Credulity of the *Trojans* on the other, are there described with such Judgement and Exactness, as none but *Virgil* was ever master of. Nor it is any wonder, if he has far excelled *Tryphiodorus* and all the other Poets, that have attempted to write on the same subject. *Hesychus* mentions a Tragedy of *Sophocles* by the name of *Sinon*, and *Aristotle* seems to allude to it in his *Poetics*. Were this Performance still extant, we should

With covert fraud the passive Heroe stay'd,
Well-pleas'd to suffer in his Country's aid. 285

As when the Hunting train, at early dawn,
With circling Nets surround the dewy lawn,
One, while the rest the savage haunts invade,
Lurks undiscover'd in the secret shade;
In the thick foliage he conceals his stay, 290
Guards the strong toils, and meditates the prey.
So stay'd the Youth, the *Trojan* foe t' insnare,
And pour on *Ilion's* walls the destin'd war.
His Back with voluntary stripes was plough'd,
While from his sides distill'd the sanguine flood. 295

very probably find, that both *Virgil* and *Tryphiodorus* were indebted to it, for several particulars in the management of this incident.

v. 286. *As when the Hunting train &c*] As the Arts of War and Hunting are observed in many points to bear a near resemblance to each other, so nothing is more usual among the Poets, than to illustrate the Stratagems of the one, by comparisons drawn from the other. The present Simile is of this kind; where the *Greeks* are compared to Hunters pitching their toils, as in *Æschylus* they are said to have taken *Troy* in a Net. *Sinon* in like manner is very well represented by the Person appointed to watch the Nets. I cannot but take notice of a passage in *Xenophon*, where *Cyrus*, while he is endeavouring to circumvent the *Armenians*, and ordering *Chrysantas* to lie in Ambush, makes use of this Simile to explain his intention. *Ναυζι δ', ἰφρ, ὠπρ; ἐς Θνητα, ημεῖς μ' τας ἐπιζητητάς τοιαύτας ἐσθ' ἔτι ἐνι ταῖς ἀντροῖς* (*Cyropæd lib. 2.* *Imagine, says Cyrus, as in Hunting, that we shall be they who seek the Game, and yourself the person appointed to watch the nets.* The party, to whom this employment was assigned, was called by the *Latins* *Subseffor*; and as our Author has compared *Sinon*, waiting to surprize the *Troans*, to the person thus employ'd, so the Antients, by a Metaphor derived from the same Original, gave the name of *Subseffæ* to their military Ambuscades. *Scientum etiam, quod Adversarii in his locis, quæ sibi opportuna intelligunt, Subseffas occultis collocant, vel aperto Marte impetum faciunt.* *Vegetius de re Militari. lib 3. cap 6.*

v. 294. *His Back with voluntary stripes was plough'd,*] *Dausqueius* observes that what is here related of *Sinon*, is scarce reconcilable with a passage in *Homer's* *Odyssey*

Now from the Camp thick clouds of smok arise,
 Wreath their long spires, and stream thro' half the Skies;
 From tent to tent impetuous *Vulcan* past,
 Pour'd the red Storm, and drove the furious Blast;

Odyſſey (Lib. 4) where we are told that *Ulyſſes*, having wounded and diſfigured himſelf, entered *Troy* as a Spy, and, in his Return from thence, ſlew whatever *Trojans* fell in his Way. *Dauſqueius* therefore is of opinion, that it was very improper in *Tryphiodorus* to attribute the ſame Artifice to *Sinon*, which had before been practiced by *Ulyſſes*; ſince it is not probable, that the *Trojans* ſhould ſuffer themſelves to be twice deceived by the ſame Stratagem. It will be neceſſary to vindicate *Tryphiodorus* in this particular, and it is That on which the Succeſs of *Sinon* principally depends. It may be obſerved then, that the above-cited relation in *Homer* is made by *Helen*, who at the ſame time acquaints us, that She was the only Witneſs of the action there deſcribed; and it ſeems highly probable, that ſhe never diſcovered it to the *Trojans*. For, as *Euſtathius* and Mr *Broome* obſerve, it cannot be imagined but all *Troy* muſt have been incenſed greatly againſt her, had they known that ſhe had concealed one of their moſt dangerous Enemies, and diſmiſſed him in Safety. The deceit therefore which was put upon them by *Ulyſſes*, could not (as it was done without their knowledge) give them any Suſpicion when repeated by *Sinon*. It may perhaps be objected that according to *Euripides* (*Hec.* v. 243.) and *Plautus* (*Bauch* Act. 4. Sc. 9.) not only *Helen*, but *Hecuba* likewiſe was let into the ſecret: But this (ſays the Scholiaſt on *Euripides*) is a very improbable Fiction; for it is abſurd to imagine that *Hecuba* would have concealed an Enemy, who was come with a intent of diſcovering the deligns of the *Trojans*. We may add, as a further defence of our Author, that *Euſtathius*, while he is making his remarks on this Adventure of *Ulyſſes*, takes notice of that of *Sinon* at the ſame time, without obſerving any inconfiſtency between them.

Servius tells us that *Euphorion* attributed to *Ulyſſes*, what is generally related of *Sinon*: And *La Cerda* obſerves, that *Ariſtides* has done the ſame. But *Ariſtides* only alludes to the Stratagem of *Ulyſſes*, which we have been ſpeaking of (and which was antecedent to that of *Sinon*) as plainly appears from his quoting the very words of *Homer*, in which it is related. The Story which *Herodotus* tells of *Zopyrus* has often been produced, as parallel to this of *Sinon*, and the many other Inſtances of the ſame kind, which are related by the ancient Hiſtorians as real Facts, will give this a ſufficient air of probability to be allowed a place in Poetry.

v. 298. *From tent to tent impetuous Vulcan paſt &c.*] It is a Maxim in Poetry, never to expreſs any thing after a vulgar manner. An Hiſtorian is content with a bare recital of matters of Fact; but the Poet muſt take a different method. It is the peculiar happineſs of his Art, to be able to raiſe and ennoble the moſt trivial circumſtances, and to throw a luſtre on the meanest. *Homer* is particularly diſtinguiſhed for this excellency. In the twenty third
 book

While *Juno*, Parent of the raging Fire, 300

Blows with her winds, and bids the flames aspire.

Fame now to *Troy* tumultuous hastes along,
And various rumours spread from ev'ry tongue:
Trembling they heard, and fill'd with wild amaze
View'd through the twilight shade the distant blaze.

book of the *Iliad*, while the *Greeks* are setting fire to the funeral pile of *Patroclus*, *Jus* is dispatched to *Æolus's* cave, and all the Winds are assemb'ed in person. All this, (as Mr *Pope* observes) when taken out of it's poetical Dress, means no more than that a strong gale of wind blew, and so increased the flame that it soon consumed the pile. The present Fiction in *Tryphoderus* is of the same nature; where *Juno* and *Vulcan* are represented pouring a storm of fire on the *Grecian* camp, till it falls to ashes. The first line of the Description in the Original deserves to be taken notice of.

Ἡ δὲ πῶς κλισίῃσι ΕΜΑΙΝΕΤΟ παντοχρὴ ΦΛΟΞ.

The word *εμαίνετο* serves admirably to express the fierceness and fury of the flames, as it likewise gives a particular beauty to that prophetic description of the general Conflagration, which *Justin Martyr* has cited from *Sophocles*.

Ἐσται γὰρ, ἴσται καὶ τοὺς αἰῶνας ἔρρειϑ,
Ὅταν πυρὸς γέγοντα θεοῦ φοιτῇ χάσιν
Χρυσοῦ ποτ' αἴθρη ἢ δὲ βροχὴ τέσσα ΦΛΟΞ
Ἀπαντα πέπιγεια καὶ μετάρσια
Φλίζει ΜΑΝΕΙΣΑ.

Horace has a word which is equivalent to *εμαίνετο*, and M. *Sanadon* observes that it was impossible to make choice of one more strong or expressive.

Quâ parte debacchentur Ignes,
Quâ nebulae pluviiæque rores.
Lib. 3. Ode 3.

v. 304. Trembling they heard, &c.] Though in my Translation of this passage, I have followed *Neander's* interpretation, yet *Leopardus's* correction which may be seen in the notes on the Original, is perhaps preferable to it. According to him, it ought to be translated thus.

The Smoak, ascending through the twilight Shade,
Confirm'd the tidings, that their Foes were fled.

The

Their force no longer by the Gates withheld, 306
 They rush impetuous o'er the sounding field;
 Eager they run, each hidden fraud explore,
 And search impatient round the winding shore.
 With these old *Priam's* venerable train 310
 Mount the swift Car, and hasten to the plain:

The chief difficulty lies in the word $\phi\alpha\sigma\iota\varsigma$, which signifies both *Fear* and *Flight*.

v. 307. *They rush impetuous &c.*] After we have seen what preparations have been making toward the Destruction of the *Trojans*, we cannot but be solicitous to know the Event of them. What has hitherto been shewn, is but the prelude to the most material part of the Story. The Scene opens upon us every instant, and the Stratagems, which the *Greeks* have been contriving, are now beginning to take effect.

The Description of the *Trojans* rushing out at their Gates, on viewing the *Grecian* Camp in flames, is like that in *Virgil*.

*Ergo omnis longo soluit se Teucra luctu;
 Panduntur portæ, juxta ire & Dorica castra
 Desertosque videre locos, latusque relictum.
 Hic Dolopum manus, hic serus tendebat Achilles,
 Clisibus hic locus, hic Acies certare solebant.
 Pars stupet innuptæ donum exitiale Minervæ.*

Æneid. lib. 2. v. 26.

The *Trojans*, coop'd within their Walls so long,
 Unbar their Gates, and issue in a Throng,
 Like swarming Bees, and with Delight survey
 The Camp deserted, where the *Grecians* lay:
 The Quarters of the sev'ral Chiefs they show'd,
 Here *Phanix*, here *Achilles* made abode,
 Here joyn'd the Battle, there the Navy rode.
 Part on the Pile their wondring Eyes employ,
 (The Pile by *Pallas* rais'd to ruin *Troy*.)

Mr Dryden.

That Circumstance of their running up and down on the Sea Shore, and the pleasure they take in pointing out to each other the Tents where their Enemies lay, are inserted with great Judgement: Nor is that thought in *Tryphiodorus* less natural, where the Old Men are introduced as overjoyed at their Children's Safety, and hoping to spend the remainder of their Days in Peace and Security. It is on this account, I suppose, *Pontanus* has bestowed a particular commendation on this Passage. *Pontan. Symb. in Æn 2.*
 v. 319. *Such*

Delusive hopes their joyful hearts possess'd,
 And Love paternal glow'd in ev'ry breast;
 Glad that their Sons might now no longer fear
 The lifted Falchion, or the flying Spear; 315
 Glad that themselves might from their sorrows cease,
 And close the Evening of their Days in peace:
 Doom'd but a while the short-liv'd joy to prove!
 Such *Heav'n's* decrees, and such the will of *Jove*.

But when their Eyes the lofty Pile survey'd, 320
 Swift round the Work the gath'ring Bands were spread
 Frequent and full; as round the Bird of *Jove*
 The wond'ring Cranes in airy circles move,
 And mingled Clamours shake the echoing Grove. }

The varying Croud their diff'rent minds declare;
 Part mourn'd the labours of the lengthen'd War, 326

v. 319. *Such the Will of Jove.*] Tryphiodorus tells us that the Trojans were not ordained to rejoyce long, ἐπι Διὸς ἤλυθε βελλή, because the Counsel of Jupiter was come, that is, was going to be accomplished. This Expression, ἤλυθε βελλή, is, I believe, somewhat uncommon, but is exactly parallel'd and explained by a passage in *Isaiah*. Let him make speed, and hasten his work, that we may see it; and let the Counsel of the Holy one of Israel draw nigh and come, that we may know it. Chap. 5. v. 19. The Septuagint Translation has expressed it in the very same words with Tryphiodorus. Τὸ τέλος ἐγγιστάτω ἡ ποίησις, ἵνα ἴδωμεν, καὶ ΕΛΘΟΙ ἡ ΒΟΥΛΗ τῆς ἁγίας Ἰσραήλ, ἵνα γινώσκωμεν.

v. 325. *The varying Croud their diff'rent minds declare, &c.*] It will be worth while to compare this account of the divisions of the Trojans with the passage in the *Odyssey*, from which it is taken.

— Τοὶ δὲ ἤδη ἀζακλυτὸν ἄμφ' Ὀδυσῆα
 εἶατ' ἐνὶ Τρώϊϊ ἀγορῇ κεκαλυμμένοι ἵππα.
 Αὐτοὶ γὰρ μιν Τρῶες ἐς ἀκρόπολιν ἐρύσαντο.

And fierce in vengeance to the Greeks decreed
 With hostile force to cleave th' insidious Steed,
 Or from some rock th' unwieldy Weight to throw,
 And plunge it headlong in the waves below.

Ως ὃ μὲν εἰσέκει· τοὶ δὲ κεῖντα πόλιν ἀγρόων
 Ἡρώοι ἀμφ' αἵτι· πείρα δ' ὅστις κιδανὶ βυλὴ,
 Ἡ δὲ ἀτμύζαν κίλον ὄρου ἠλὶ γαλκῶ,
 Ἡ δὲ πικρῶν βαλεῖν ἐρύσαντες ἐπ' ἀκρας,
 Ἡ ἱάαν μὲν ἄγαλμα θεῶν διελκήμεν ἱίαν.

Lib. 8. v. 502.

*How ev'n in Ilion's walls, in deathful bands,
 Came the stern Greeks by Troy's assisting hands:
 All Troy up-heav'd the Steed; of diff'ring mind,
 Various the Trojans counsel'd; part consign'd
 The Monster to the sword, part sentence gave
 To plunge it headlong in the overwhelming wave;
 Th' unwise award to lodge it in the tow'rs,
 An off'ring sacred to th' immortal pow'rs.*

Mr Pope.

La Cerda observes that *Homer* introduces the *Trojans*, first hearing the Horse into the City, and then debating how to dispose of it; whereas it was most natural not to take any pains about it, till they had determined whether they should destroy or spare it. What therefore *Homer* represents as done within the City, is here with more judgement transacted without the walls. *Virgil* seems to have been of this opinion, whose description agrees in almost every point with *Tryphiodorus*.

— *Primusque Thymœtes*

*Duci intra muros hortatur, & arce locari.
 At Capys, & quorum melior sententia menti,
 Aut pelago Danaum insidias, suspectaque dona
 Præcipitare jubent, subjectisque urere flammis,
 Aut terebrare cavas uteri & sensare latebras.*

And first *Thymætes* mov'd the Croud, to lead
 And lodge within the Tow'r the lofty Steed:
 But hoary *Capys*, and the Wise require
 To plunge the treach'rous gift of Greece in fire;
 Or whelm the mighty Monster in the tides,
 Or bore the ribs, and search the cavern'd sides.

Mr Pitt.

Others more mild, admiring ev'ry part,
 View the tall frame, and praise the Builder's Art
 Eager they urge within some hallow'd shrine
 To fix it sacred to the Pow'rs divine;
 That future *Greeks*, while they the Steed survey'd, 335
 Might curse the Battel, where their Fathers bled.

While the contending *Trojans* thus advise,
 A diff'rent Object strikes their wond'ring eyes;
 Far from the Croud, all naked and alone,
 Up starts the figure of a Man unknown. 340

v. 333. *Eager they urge, within some hallow'd shrine*

To fix it sacred to the Pow'rs divine] The custom of dedicating to the Gods the spoils of a conquered Enemy, and placing them in their temples as Trophies of victory, is very antient. I think (says Mr Comley) all Nations have concurred in this duty after Success; and called (as *Vergil* says)

In prædam partemque Jovem.

So the *Philistines* hung up the Arms of *Saul* in the temple of *Ashdath*, and carried the Ark into the temple of *Dagon*. The reason of this custom (as Mr Comley further observes) is to acknowledge that God is the Giver of Victory. Beside this religious consideration, the Heathens might have a further view in hanging up their trophies; that the Enemy, seeing these tokens of their former defeat, might be deterred from making any future Attempt of the same kind. And this *Tryphiodorus's* words seem to imply, when he says that some of the *Trojans* were for consecrating the Horse,

Ἵερὸν Ἀργείων μῦθ' ἐκ σπηλίου ἵεναι.

*That future Greeks, while they the Steed survey'd,
 Might curse the Battel, where their Fathers bled.*

v. 339. *Far from the Croud, all naked and alone,*

Up starts the figure of a Man unknown] The Reader, after having seen the debates of the *Trojans* about admitting the Horse, cannot but be pleased with this sudden appearance, which at once puts a stop to their divisions, and keeps them in the utmost suspense and Astonishment, till they are acquainted with the Stranger's circumstances. Their surprize at so unexpected a
 light

On his torn sides the livid stripes appear,
 Marks of the recent Scourge: with acted fear
 Trembling and pale to *Priam's* feet he ran,
 Then grasp'd his knees, and artful thus began.

 If *Troy*, he cries, offended *Troy* can spare
 A suppliant *Greek*, and hear a Wretch's pray'r,
Troy to that Suppliant shall her safety owe,
 And *Greece* in me for ever find a foe;
 Whose faithless Sons, injurious, proud, and vain,
 No Laws can bind, nor Heav'n itself restrain.
 By these *Achilles* lost his royal Slave,
 Rob'd of the prize the gen'ral suffrage gave:

fight is kept up much in the same manner as in that part of the *Æneid*, where *Achæmenes* appears to *Æneas* and his Companions.

*Cum subito è sylvis, macie confecta supremâ,
 Ignoti nova forma viri, miserandaque cultu,
 Procedit; supplexque manus ad littora tendit &c.*

Lib. 3. v. 590.

When from the Woods there bolts, before our sight,
 Somewhat, betwixt a Mortal and a Spright;
 So thin, so ghastly meager, and so wan,
 So bare of flesh, he scarce resembled Man.
 This thing, all tatter'd, seem'd from far t'implore
 Our pious aid, and pointed to the shore.

Mr *Dryden*.

v. 351. *By these Achilles lost his royal Slave, &c.*] The Artifice which *Simon* here makes use of, is very remarkable. He was sensible that the Story of his sufferings from the *Greeks* was too improbable to be easily credited. He therefore reckons up several other Heroes, who had met with the like treatment. *Achilles* had been robbed of his Mistress, *Philoctetes* they had left in the Isle of *Lemnos*, and put *Palamede* to death upon a false accusation. All these were stories, of which the *Trojans* might be supposed to have been already
 ready

So *Philoctetes* mourn'd his Country's guile,
 Abandon'd, helpless, on a desert Isle:
 Such was her envy, *Palamede*, to thee, 355
 And such the treatment she bestows on me.
 And this my crime; that, while their Vessels lay
 Just launch'd for *Greece*, I urg'd a longer stay;
 Urg'd to prevent th' approaching shame, nor fly,
 Repuls'd and baffled, from the shores of *Troy*. 360
 For this thus torn with frequent stripes I stand,
 For this they leave me on a foreign Land,
 To fall defenceless by some hostile hand.

ready informed. So that, when they were reminded of what these Heroes had suffered from their own Countrymen, they were the more ready to believe that the like severities had been inflicted on *Sinon*.

v. 357. *And this my crime; that, while their Vessels lay
 Just launch'd for Greece, I urg'd a longer stay.*] This part of *Sinon's* conduct may perhaps be thought scarce of a piece with the rest of his Character. To acknowledge that he had been very eager in desiring the *Greeks* to continue the War, may seem a very unlikely way of ingratiating himself with *Priam*. In *Virgil* he takes a quite contrary method, pretending that *Palamede*, his Friend and Relation, had been put to death by the *Greeks*, for dissuading them from the War against *Troy*.

*Infantem, infando indicio, quia bella vetabat,
 Demisere neci. —*

But upon a close examination we shall find that the pretence which *Tryphiodorus* puts into his mouth, is full as artful as That in *Virgil*. The *Trojans* might be the more easily persuaded of *Sinon's* sincerity, from his confessing a truth, which made so much against him. Had he told them that his sufferings were occasioned by his desire of their welfare, it would have seem'd as if he had said this only to save himself from punishment. But when he boldly owned a point, which it was his interest to conceal, they were the less likely to suspect his veracity. Add to this, that his being thus treated by the *Greeks* for dissuading them from their intended flight, was a strong proof how fully they were bent on raising the Siege. By this means the

Trojans

But hear me, *Priam*; if the pow'r of *Jove*,
 If these my tears thy pitying breast can move, 36
 Oh! let not *Argos* triumph in my woe,
 Nor add new pleasure to th' insulting *Foe*.

Trojans are the more readily convinced of what he afterwards tells them, that they need not be afraid of a second Invasion.

v. 364. *But hear me, Priam, if the pow'r of Jove, &c.*] It is well known that among the Ancients Strangers and Suppliants were thought to be immediately under *Jupiter's* protection; who for that reason was worshipped under the titles of *Ικέτιος* and *Ξένιος*. Whatever injuries therefore were done to any in these circumstances were looked upon as done to Him. *Homer*, in his *Odyssey*, is perpetually inculcating this notion, and *M. Dacier* has shown the conformity between his expressions, and those which are used on the same occasion in the sacred writings. *Res est sacra miser*, was a Saying full of humanity and generosity, and the best of the Heathen Moralists seldom fail of expressing their approbation of this pious and generous sentiment.

ἴσσι δ' ὅς θ' ἰκέτην ὅς τε ξείνοι κακῶι ἔρζεα.

Hesiod. Erga καὶ Ἡμ. lib. i. v. 325.

Οὐδέις πω ξείνον, Πολυπαῖδῃ, ἔξαπατήσας,
 Οὐδ' ἰκέτη, Διητῶν, ἀθαιήτας ἔλαφε.

Theognis. v. 143.

From hence it appears that the Stranger and the Suppliant were treated with equal regard; *Sinon* therefore very artfully sues for *Priam's* pity on both these considerations.

v. 367. *Oh! let not Argos triumph in my woe,*

Nor add new pleasure to th' insulting Foe.] *Sinon* here reserves the most persuasive of his arguments for the close of his harangue, that it might leave the deeper impression on the minds of his hearers. He makes use of the same artifice in *Virgil*, ending his Speech with

— Jamdudum sumite pœnas;
 Hoc Ithacus velit, & magno mercentur Atridæ.

Nothing was more likely to incline the *Trojans* to spare him, than the consideration that their putting him to death would be a satisfaction to their Enemies. *Ovid* relates a remarkable story of *Sextus* the son of *Tarquinius*, who betrayed the *Gabians* in the same manner in which the *Trojans* were imposed upon by *Sinon*. As the stories are alike in several circumstances, and the Argument here made use of by *Sinon*, is likewise applied by *Sextus*, I shall transcribe the whole passage.

Let not (regardless, while I thus complain)
The Suppliant and the Stranger plead in vain.
Then rest assur'd, that frighted *Troy* no more 370
Shall hear their troops embattled on her shore.

His flowing tears, and well-invented tale
O'er the good Monarch's easy faith prevail.

*Namque triumphum minimus, proles manifesta Superbi,
In medios hostes nocte sicente venit.*

Nudant gladios: Occidite, dixit, inermem:

Hoc cupiant Fratres Tarquiniusque Pater,

Qui mea crudeli laceravit verbera terga.

(Ducere ut hoc posset, verbera passus erat.)

Luna fuit: Spectant juvenem, gladiosque recondunt,

Tergaque dolucia vixit notata vident.

Ovid. *Fast.* lib. 2. v. 691.

But this consideration may seem to have less force, as it stands in our Author, than as it is applied in *Virgil* and *Ovid*: Since, if the *Greeks* had desired the life of *Sinon*, they might as well have taken it themselves, as left him to the mercy of the *Trojans*; for it does not appear that he made his escape from them, but that they left him behind them designedly. *Tryphiodorus* therefore has taken care to render the argument more persuasive by adding the words *ικετην* and *Ξεινον*.

*Χάρμει δ' Αργείοισι μίσησμαι, εἰ κεν ἰάσῃς
Χειρὶν ὑπὲρ Τρώων ΙΚΕΤΗΝ καὶ ΞΕΙΝΟΝ ὀλίγηται.*

I have before observed, that an injury done to men in *Sinon's* circumstances was looked upon by the Antients, as a crime which called for immediate vengeance from Heaven. So that, had *Priam* put him to death, it had been a satisfaction to the *Greeks*, as the *Trojans* would have incurred the displeasure of the Gods, by having wronged the Suppliant and the Stranger. For the same reasons therefore, for which the *Greeks* might be supposed to wish for his death, the *Trojans* were concerned to spare him.

v. 372. *His flowing tears, and well-invented tale*

O'er the good Monarch's easy faith prevail.] The character of a benevolent old man is very well preserved in *Priam's* answer to *Sinon*. *Shakspear*, in his *Tarquin* and *Lucrece*, has described him in the same manner as our Author, free from any suspicion of *Sinon's* dissimulation, and melting into compassion at the recital of his sufferings.

Stranger, he cries, dismiss thy fears, and know
 How grateful *Ilion* treats a gen'rous Foe;
 Here, fled from *Greece*, a safe retreat enjoy,
 The Guest of *Priam*, and the Friend of *Troy*.
 Here let thy sorrows end, and think no more
 Of thy lost riches, or thy native shore.

375

*Look, look how list'ning Priam wets his eyes,
 To see those borrow'd tears that Sinon sheds!
 Priam, why art thou old, and yet not wise?
 For ev'ry tear he falls, a Trojan bleeds.*

The good old King expresses himself in *Tryphiodorus*, almost in the same terms as in *Virgil*.

*Quisquis es, amissos hinc jam obliviscere Graios;
 Noster eris: Mihi que hæc edissere vera roganti:
 Quò molem hanc immanis Equi statuere? quis Auctor?
 Quidve petunt? Quæ religio? Aus quæ machina belli?*
Æneid. lib. 2. c. 143.

Henceforth let *Greece* no more thy thoughts employ,
 But live a Subject and a Son of *Troy*:
 With truth and strict sincerity proceed;
 Say, to what end they fram'd this monstrous Steed.
 Who was it's Author, what his aim, declare;
 Some solemn Vow? or Engine of the war?
Mr Pitt.

v. 378. *Here let thy sorrows end, and think no more
 Of thy lost riches &c.*] If *Dausqueius* has, in other parts of the Poem, censured our Author where he did not deserve it, he has in some measure made him amends in his remarks on the present passage, by discovering a beauty in it, which I believe we may safely affirm the Poet never thought of. He observes that *Tryphiodorus* is always consistent with himself, and that this passage is an instance of it: For he had before called *Sinon* a Heroe, and therefore now very properly represents him as a Man of great riches. Whereas on the contrary (says the same Commentator) in *Virgil* *Sinon* himself speaks of his Poverty.

Pauper in arma Pater primis huc misit ab annis.

But notwithstanding *Dausqueius's* observation, *Tryphiodorus* might very well give

But first explain, by what inducements led 380

The *Greeks* departing form'd this wondrous Steed.

Then tell us, faithful to the just demand,

Thy name, thy lineage, and thy natal land.

The Monarch spoke: The Heroe cast aside
His well-dissembled fear, and thus reply'd. 385

With joy my tongue their counsels shall reveal,

And *Heav'n* be witness to the truths I tell.

From old *Æsimus* I derive my line,

Argos my Country's name, and *Sinon* mine.

Wain'd by the voice of *Heaven*, the hostile Train 390

Have rais'd this Pile; for thus the Fates ordain:

If on the field be left the fatal Horse,

Troy yet shall perish by the *Grecian* force.

give him the title of a Heroe, without any regard to his circumstances; and in this passage where his riches are mentioned, it is not the Poet but *Priam* that speaks, who could only speak by conjecture. Neither can it be concluded from *Virgil* that he was poor, unless we suppose every thing, that *Sinon* there says to *Priam*, to be true.

v 392. *If on the field be left the fatal Horse,*
Troy yet shall perish by the Grecian force; &c] The Fiction, which *Tryphiodorus* has put into *Sinon's* mouth, is not very different from That in *Virgil*.

Nam si vestra manus violasset dona Minæ: v. r.,
Tum magnum exitium (quod Dii prius omen in ipsum
Convertant) Priami imperio Phrygibusque futurum.
Sin manibus vestris vestram ascendijet in urbem,
Utrò Aliam magno Pelopeia ad Mania bello
Venturam, & nostros ea fata manere nepotes.
Æneid. lib. 2. v. 189.

For, Oh ye *Phrygians*, had your rage profan'd
This gift of *Pallas* with an impious hand,

H

Some

But should the Monster to the Shrine be led,
 An offering sacred to the blue-eyed Maid,
 Again their ships shall wait the Warriors o'er,
 Their toil unfinish'd, to their native shore.

Some Fate (which all ye Pow'rs immortal shed
 With all your vengeance on it's Author's head)
 In one prodigious ruin would destroy
 Thy Empire, *Priam*, and the Sons of *Troy*.
 But would you joyn, within your walls to lead
 This pledge of Heav'n, this tutelary Steed,
 Then, with her hosts, all *Asia* shall repair,
 And pour on *Pe'opi'* walls a storm of war.
 Then *Greece* shall bleed, and perish in her turn;
 Her future Sons; her Nations yet unborn.

Mr Pitt.

But this part of the Story, as it is related by our Author, is liable to some objection. When *Sinon* tells *Priam*, that, if the Horse were brought within the Walls of *Troy*, the *Greeks* would be disappointed of their prey, *Priam* might have asked how the *Greeks* came to suffer him to reveal this to the *Trojans*. Why did not they chuse rather to put him to death, than leave one behind them, who could make so dangerous a discovery? *Virgil* indeed has obviated this objection, by making *Sinon* escape from the *Greeks* just as they were going to sacrifice him; so that it was not in their power to prevent his making the discovery. But *Tryphiodorus* has no such excuse. For, according to his account of the Story, *Sinon* does not (as I have before observed) pretend to have fled from them, but to have been brought to them, on purpose that he might fall into the hands of the *Trojans*. His words were these.

*For this thus torn with frequent stripes I stand,
 For this they leave me on a foreign land,
 To fall defenceless by some hostile hand.*

I know not well how to account for this omission in *Priam*, in not asking him such a question, unless it be allowed that the stripes which he bore upon his back, might convince him of the ill treatment which *Sinon* pretended to have received from the *Greeks*, and his being thus persecuted in one part of the Story might make him less strict in his inquiries in another. If this be not a sufficient defence, we must have recourse to that which *Virgil* has made on a like occasion, by observing that the Gods had decreed the destruction of the *Trojans*, and infatuated their counsels.

*Et, si fata Deum, si Mens non leva fuisset,
 Impulerat ferro Argolicas terebrare latebras.*

Haste then, oh! haste; th' important work begin,
And drag through *Ilion's* gates the tall Machine.

He spoke. Commanded by the good old King, 400
The menial train a coving vesture bring,
Warm with the softest wool. Th' attending Croud
Roll the dire Engine o'er the lab'ring road,
Big with the fate of *Troy*. Before the Steed
The vocal tribe in just array proceed: 405
Their breathing Flutes and sounding Viols play,
And the glad Chorus chants the tuneful Lay.
Such are our joys, to one short point confin'd!
Such are our counsels, to the future blind!

v. 403 Such are our joys, &c.] The following Exclamation in *Virgil* on the death of *Turnus* is deservedly celebrated

*Nescia mens hominum sati, sortisque futuroe,
Et servare modum rebus sublatis securis!*
Aeneid. lib. 10. v. 501.

These lines exactly answer to the words in *Tryphiodorus*.

Σχίτλιον ἀφραδίῳ μετῶπι χυθῶ, εἶπεν ἑμιχλή
Ἀσκαπὸς ἰασημῶν· κινῆ δ' ὡς χαρμῶπι περὶ
Πελαγίῳ ἀγνώσκει πείπταίσις ἐλιδεῶν.

The reflexion is the same both in the *Greek* and *Latin* Poet, but it is introduced by the former, on much the more important occasion. In *Virgil* only *Turnus's* life is at stake, but in *Tryphiodorus* all *Troy* is hastening to it's ruin. If such an exclamation therefore be reckoned beautiful, when it utters in the death of a single Hero, how much more Beauty and weight is added to it, when a whole Nation is represented as blind to their future fate, and embracing their own destruction!

To dangers unforeseen we madly run, 410
 Eager to die, and fond to be undone.
 Troy thus, unmindful of her fate to come,
 Hastes to her fall, and speeds th' impending doom.
 The fairest flow'rs from *Simois'* bank they chose,
 To deck the Author of their Country's woes. 415
 The trembling Earth the mighty pressure feels,
 Harsh thunder grating from the brazen Wheels;
 The Axles, shock'd, bound o'er the rugged stones,
 The strong planks heave, and the stretch'd cordage
 groans :

v. 412. Troy thus, unmindful of her fate to come,
Hastes to her fall, and speeds th' impending doom.] It will, I believe, be
 a pleasure to the Reader to observe the resemblance between this passage,
 and the following one in *Lucan*.

*Hoc placet, ô Superi, cum vobis vertere cuncta
 Propositum, nostris erroribus addere crimen.
 Cladibus irruimus, nocituraque poscimus arma:
 In Pompeianis vovum est Pharsalia castris.*
 Lib. 7. v. 58.

Thus when the Gods are pleas'd to plague mankind,
 Our own rash hands are to the task assign'd;
 By them ordain'd the tools of Fate to be,
 We blindly act the mischiefs they decree:
 We call the battel, we the sword prepare,
 And Rome's destruction is the Roman pray'r.
 Mr Rowe.

v. 416. *The trembling Earth the mighty pressure feels,
 Harsh thunder grating from the brazen Wheels;
 The Axles, shock'd, bound o'er the rugged stones,
 The strong planks heave, and the stretch'd cordage groans.*] Whoever con-
 sults the Original in this place, will find the versification of it exactly con-
 formable to that Precept, which Mr Pope has delivered in his *Essay on Cri-*
sicism, that the Sound must echoe to the Sense. Mr Cowley has likewise ob-
 served

While the smoak rises from th' extended chain, 410
 And spreads in gath'ring clouds along the plain.
 From ev'ry part the deaf'ning clamours rise,
 Mount in the wind, and strike the distant skies.
 Tall *Lil* shakes, with waving forests crown'd,
 And gulphy *Xanthus* echoes back the sound; 425
 The Waves of *Simois* with tumultuous roar
 Lift their loud Voice, and resurgent beat the shore:

served that, in a Poetical description, the disposition of words and numbers should be such, as that, out of the order and sound of them, the things themselves may be represented. The Remark is certainly just; but when the same Gentleman asserts, that the *Greeks* were not so accurate as to bind themselves to the observance of this rule, his opinion is quite contrary to that of *Dionysius of Halicarnassus*, who affirms that the best of their Poets and Historians were particularly careful to make choice of such words as, when ranged in a proper order, would answer in their sound to the idea which they were intended to convey. *Dionys.* περὶ Σουφ. Ορομ. Cap. 15 & 16. The same great Critic has laid down rules for the attainment of this art, and observes that innumerable examples of it are to be met with in *Homer*. The description of *Sisyphus's* stone, in the *Odyssey*, is a remarkable instance of this kind, an excellent Critique upon which may be seen in Mr *Addison*; and Mr *Pope* has observed that *Dionysius* has also taken notice of it. *Demetrius Phalereus* has likewise just touched upon the first part of it, and *Eustathius* is very full in pointing out the beauties of the whole. Mr *Pope* has not only made several curious remarks on these beauties in *Homer*, but has likewise been very careful to preserve them in his Translation, and has sometimes even exceeded his Original; particularly in That celebrated passage in the *Iliad* (lib. 23. v. 115) which is somewhat of the same nature with this in *Tryphiodorus*.

— περὶ δ' ἄρ' ἔρῃς κίον αὐτῶν
 Πέλα δ' αἰάσσει, κῆτασσει, παρῶσι πῖ, ἑοχμια τ' ἔλθῃ.

First march the heavy mules, secretly slow,
 O'er hills, o'er dales, o'er crags, o'er rocks they go:
 Jumping high o'er the shrubs of the rough ground,
 Rattle the clatt'ring cars, and the shock'd axles bound.

v. 426 The waves of *Simois* with tumultuous roar
 Lift their loud Voice, &c.] There is something very emphatical in
 the

While Jove's hoarse Clarion threatens from afar,
And sounds a signal to th' approaching war.

the word *κελεύει*, which properly signifies the voice of an animated Being, but is here applied to the Noise and Roaring of a River. *Silvus Italianus* has a word which exactly answers to it.

Spumens saxosis clamat convallibus Unda.

Lib. 4. v. 526.

I have endeavoured, in the Translation, to preserve the beauty of the Original by a Metaphor of equal force, which is borrowed from the same Writings. *The floods are risen, O Lord, the floods have lift up their Voice; the floods lift up their waves.* Psalm 93. v. 4.

v. 428. *While Jove's hoarse Clarion &c*] Neander is of opinion that *εὐρυπάλπιγξ*, in the Original, may imply that the sound of a Trumpet was clearly heard in the air; and his interpretation may seem to be countenanced by the following passage in *Virgil*.

— *Quere omnia visa repente,
Tyrrenusque subæ migire per æthera clangor.*

Æneid. lib. 8. v. 525.

But I rather think that the Expression in our Author is to be understood of Thunder, which portended the ensuing slaughter. The same Prodigy is frequently mentioned in the *Iliad*, and is introduced in a ludicrous manner in the *Batrachomyomachia*.

— Οὐρανὸν δὲ
Ζεὺς Κροῖδης βροτῆσι τέρας πολεμίου κακῆος.

v. 200.

*Ev'n Jove proclaims a field of Horror nigh,
And rolls low Thunder through the troubled sky.*

Dr Parnell.

The explanation, which I have given of this passage in *Tryphiodorus*, is confirmed by *Nonnus*, who undoubtedly speaks of Thunder, and has expressed himself in almost the very words of our Author.

— Οὐρανὸν γὰρ
βροταίοις πατάξῃσι Διὸς मुखήσατο Σάλπιγξ.

Dionysiac. lib. 6. v. 230.

— Προθιαύξασα δὲ νίκην
βροταίοις πατάξῃσι Διὸς मुखήσατο Σάλπιγξ.

Id. lib. 2. v. 557.

Through rugged paths their toilsome passage lay, 430
The winding Rivers crost the parted way.
The martial Steed, amid the shouting throng,
In solemn state majestick moves along :

Βροτῆς ἢ βαρὺ δ' ἐποιέμεν σάλπιγγα πλίσσεν,
Βροταίοις πατάγῃσι στυκτυποῖ, οἷον καὶ εἰς
Ζεύς χροῖ. —

Id. lib. 27. v. 91.

The same Author has, in other parts of his Poem, made use of the same Metaphor, and an Expression not unlike it is to be found in *Homer*.

— Βροτῆς εἰς ἐνδοῖα λίσσεν
Αμρ. ὃ ΣΑΛΠΙΓΞΕΝ μίχαις ἐχρῆται —

Id. lib. 21 v. 387

*Heav'n in loud Thunder bids the Trumpet sound,
And wds beneath them groan the rent'ning ground.*

Mr Pope.

Dr *Clarke* indeed is of opinion that *σάλπιγξ* is not to be understood of Thunder; but *Mr Pope's* having translated it in that sense (whether it be the real sense of *Homer* or not) is a sufficient proof of the beauty of the Metaphor in *Nonnus*, and *Typhlodorus*. As Thunder has thus been called the *Trumpet*, so Lightning is called the *Arrows* of the Almighty both by sacred and profane Authors. *The Clouds poured out water, the Air thundered, and thine Arrows went abroad* Psalm 77. v. 17. *Then shall the right-aiming Thunderbolts go abroad, and from the Clouds, as from a well drawn Bow, fly to the mark.* *Wild. of Sol. chap. 5. v. 21.*

Κελαδρόμυθα βροίται, καὶ στυπαλαμυθὶ ΒΕΛΟΣ
Ορσικτυπᾷ Διες. —

Pindar. Pyth. Ode 10.

Αλλ' ἔλθῃ αὐτῷ Ζεὺς ἀργυροῖ ΒΕΛΟΣ
Καταιδάσσης χειρὸς. —

Æschyl. Prom. v. 358.

As sublime as these passages in *Pindar* and *Æschylus* are, they are far inferior to one in the sacred Writings, where Both the Metaphors, which I have mentioned, are united. *And the Lord shall be seen over them, and his Arrows shall go forth as the Lightning, and the Lord God shall blow the Trumpet, and shall go forth with whirlwinds of the South.* *Zech. chap. 9 v. 14.*

To speed his course, the blue-eyed Maid apply'd
 Her hands assisting to the Monster's side ;
 Then sudden through the wond'ring croud he flies,
 Swift as an arrow cuts the liquid Skies.

v. 436. *Then sudden through the wond'ring croud he flies,
 Swift as an arrow cuts the liquid Skies.*] *Dausqueius* is very much offended at the extravagance of this Hyperbole, and has not scrupled to call it *Mendacium parum ignoscibile, parum dignum fingi*. But as nothing is more common than to illustrate an extraordinary swiftness of motion by comparing it to That of an Arrow, there cannot, one would think, be any great extravagance in applying the comparison to this occasion ; especially if the swiftness here mentioned is ascribed to the assistance of a Deity. *Virgil* has described a Sea-Nymph pushing forward the Ship of *Æneas*, in the same manner as the Horse is here moved on by *Pallas*.

*Diverat, & dextrâ discedens impulit altum,
 Flaud ignara modi, puppim: fugit illa per undas,
 Ocyor & jaculo, & ventos æquante sagittâ.*
Æneid. lib. 10. v. 246

This said, the Goddess (for she knew the way)
 Push'd the light vessel o'er the glassy sea :
 Swift as a jav'lin, or a storm, she flew,
 And, wing'd with rival speed, her course the rest pursue.
Mr Pitt.

La Cerda is of opinion that *Virgil* borrowed this description entirely from *Tryphiodorus*; but if either of them must be supposed to have imitated the other, it is much more probable (as was observed in the Dissertation prefixed to these remarks) that *Tryphiodorus* was the Borrower: But it is not unlikely that both of them were obliged to *Apollonius*, who has introduced *Pallas* (the Goddess mentioned by *Tryphiodorus*) performing the same office to the Ship *Argo*, when it had struck upon a rock, and has compared the swiftness of it's motion, when pushed forward on the water, to that of an Arrow flying through the air.

*Καὶ τίτ' Ἀθωαῖη σπάρῃς ἀντίπασσι πίτῃς
 Σκαῖῃ, δέξιπρῃ ἢ ἀμπερὶς ὥσι φέροισα·
 Ἡ δ' ἰκίλη περὶν π μίτηρ' ἴσσυτ' οἴσῃ.*
Argonaut. lib. 2. v. 600.

There is another description in the *Æneid*, which seems likewise to have been copied from this of *Apollonius*. It is That in which *Cloanthus's* Ship is moved forward by *Portunus*.

Fix'd at the *Scæan* gate the Fabrick stay'd,
 Nor found admission; till by *Juno's* aid
 The op'ning valves a wider path display, 440
 And *Neptune's* Trident clears th' obstructed way.

*Et Pater ipse manu magnâ Portunus euntem
 Impulit: Illa Noto citius volucrique Sagittâ
 Ad terram fugit, & portu se condidit alto.*

Lib. 5. v. 241.

And great *Portunus*, with his ample hand,
 Push'd on the rapid Galley to the land.
 Swift as the hissing jav'lin cuts the skies,
 Swift as a whirlwind, to the port she flies.

Mr *Pitt.*

These passages in *Apollonius* and *Virgil*, though they bear a great resemblance to this in our Author, are not however a sufficient defence for him; since it may be objected, that it is easier to conceive the swiftness of an Arrow in the motion of a Ship, than in That of a Vehicle moving by Land. But, on the supposition of a Deity interposing, the difficulty is easily solved. Nor is this intervention of *Pallas*, when there was no absolute need of her assistance, any breach of That precept which *Horace* has laid down.

*Nec Deus interst, nisi dignus vindice nodus
 Inciderit; —————*

For this rule, as Mr *Dryden* and Mr *Pope* have observed, belongs entirely to the *Drama*, and is not applicable to Epic Poetry. "In This (says Dr *Trapp*) Machines are so far from being introduced only when they are necessary, or upon some great difficulty; that they are often introduced, when the Action could as well proceed without them. And this partly for Ornament, to maintain the Majesty and Dignity of the Poem. And partly for Distinction; to maintain the Allegorical or Mythological way of Writing, which distinguishes Heroic Poetry from History.

v. 439. ————— By *Juno's* aid

The op'ning valves a wider path display, &c.] The generality of those who have written on the Destruction of *Troy*, agree with *Virgil*, in assuming that the *Trojans* were obliged to make a breach in their walls to admit the Horse within the City: And to this action *Statius* alludes, when, speaking of *Domitian's* Horse, he says,

Hunc neque discissis cepissent Pergama muris.

Sylv. lib. 1. carm. 1. v. 11.

Maids, Wives, and Matrons now the Steed surround
And dance responsive to the vocal sound.

Barthius, in his notes on *Statius*, and *Fabretti*, in his *Explanation* of the *Tabula Iliaca*, (p 369.) look upon *Tryphiodorus's* account to be most poetical, where *Juno* is described making a way for the Horse, and widening the Gates of the City, so as that they might be large enough to admit them without any difficulty. *Fabretti* is of opinion that *Tryphiodorus* borrowed the particular from some *Latin* Author, whose works are now lost; and he also observes that in like manner in the *Tabula Iliaca* (an ancient Monument at *Rome*, which contains an entire representation of the *Trojan* war) the Horse is introduced without any breach being made in the walls.

This circumstance of *Juno's* enlarging the passage, and making a way for the reception of the Horse, is much such another instance of the same kind as one which we meet with in *Homer*: Where *Jupiter* to make the armour of *Achilles*, as to make it fit *Hector*.

Η, καὶ καρδίῃσι ἐκ' ὀφρύσι νῦν τε Κρονίῳ,

Ἐκπῶρα δ' ἡρμυρε πυχρὴ ἐπὶ χροί. —

Iliad. lib. 17. v. 207.

The stubborn arms (by Jove's command dispos'd)

Conform'd spontaneous, and around him clos'd.

Mr Pope.

The words of *Homer* indeed will bear a different construction, as Mr *Pope* has made choice of this, as the more poetical sense.

It is not impossible that *Tryphiodorus*, in attributing this office of enlarging the gate-way to *Juno*, may allude to a piece of Superstition among the Ancients, which is mentioned by *Servius*, in his Comment on That passage of *Virgil*,

— Hic Juno Scæas sævissima portas

Prima tenet. —

Æneid. lib. 2. v. 612.

Where he observes that as the Towers of every city were consecrated to *Minerva*, and the Foundations to *Neptune*, so the Gates were dedicated to *Juno*. The words of *Pomponius Sabinus* on the same passage may give some farther support to this conjecture. *Juno Dea est introitus, & præest portas.*

v. 442. Maids, Wives, and Matrons now the Steed surround,

And dance responsive to the vocal sound.] Dancing was one considerable part of the religious ceremonies of the Ancients. M. *Spanheim*, in his Remarks on *Callimachus's* Hymn to *Diana*, is very full in illustrating this custom; observing, both from *Callimachus* and *Dionysius* the Geographer, that it was usual, on solemn Festivals, to dance in a circle round the altar of the Deity, in whose honour they were instituted; from whence these Dances were called *κυκλιῶσι χοροί*. The same Gentleman takes notice that some traces of this custom are to be found in the old Testament, where we

Isaiah

Others with rich refulgent vests secure
 The votive Structure from the falling show'r ; 445
 Others their zones unloose with pious care,
 To bind with flow'ry wreaths his flowing hair :
 While studious One t' appease the Pow'rs divine
 With fragrant Saffron mix'd ambrosial wine ;

Isaacites are described dancing before the golden Calf, and the Daughters of *Shabb* are said to have performed the same ceremony on the Anniversary Festival in *Shabb*. *Exod* chap 32. v. 19. *Judges* chap 21. v. 21

This general rejoicing of the *Trojans*, at the reception of the Horse, is very well described by *Seneca*, who has borrowed his description partly from *Virgil*, and partly from the *Troades* of *Euripides*.

*Secura metus Troica pulcris
 sacros gaudet tangere funes.
 Hinc aquæti greges Astyanax,
 Hæc Amonio ac/pansa rogo,
 Ducunt turmas ; hæc sem neas,
 Ille viriæ.
 Fecit Matres unica serunt
 Munera divis ; jecti Patres
 Adcunt aras : Unus totâ est
 Pectus in urbe.
 Et, quod nunquam post Hecloreos
 Vidimus ignes, læta est Heccube.*

Sen. Agam. v. 637.

v. 444. *Others with rich refulgent vests secure*

The votive fabrick from the falling show'r] As this Shower has not been mentioned before, the abrupt mention of it in this place has occasioned some obscurity, which *Dausqueius* has endeavoured to clear. But, since mention has been made of Thunder a few lines before, we may, I think (without having recourse to *Dausqueius*'s alteration and transposition of the Original) understand the present passage in it's most obvious sense, as speaking of a common shower of rain, such as Thunder is usually attended with.

v. 448. *While studious One t' appease the Pow'rs divine,*

With fragrant Saffron mix'd ambrosial wine, &c.] This ceremony of mixing Saffron with Wine, on joyful or solemn occasions, was very much in use among the *Romans* : *Suetonius* informs us, that, when *Nero* made his Entry into *Rome*, after his return from *Greece*, the Streets were sprinkled with this

With the full tide the plenteous cask she crown'd, 30
And pour'd a large libation on the ground.

this mixture. That the same was usually practiced in the Theatre, appears from the frequent mention of it, made by the *Latin Poets*.

*Hoc, rogo, non melius, quam rubro pulvis nimbis
Spargere, & rivos permantente croco?*
Martial. lib 5. Ep. 26.

From hence it is that *Pliny* observes, *Crocum vino mirè congrue, praeducit, tritum ad Theatra replenda* Nat Hist. lib. 21. cap. 17. This mixture of Wine and Saffron was conveyed to the top of the Theatre, from whence it was sprinkled on the heads of the Spectators. We have a full description of it in Mr *Rome's* Translation of the following Simile in *Lucan*.

*Uique solet pariter totis se effundere signis
Corycæ præjura croci. —*
lib. 9. v. 853.

*And as, when mighty Rome's Spectators meet
In the full Theater's capacious seat,
At once, by pipes and ivory channels set,
Each unceasing gush from every antique head:
At once ten thousand Saffron currents flow,
And rain their odours on the croud below.*

Dauſqueim is in doubt whether this ceremony was in use at the time of the Trojan war, or whether *Tryphiodorus* alludes to the practice which was kept up in his own time among the *Romans*. *Hofman*, in his Universal Lexicon, endeavours to prove the Antiquity of it from this passage in our Author. But there are several reasons to induce us to believe it a modern invention. *Tryphiodorus* is, I believe, the oldest *Greek* Author that mentions it. (*Discorides* only speaks of it as a useful composition in Medicine) and the oldest *Latin* Authors, that take notice of it, are *Lucretius* and *Salustius*, the one in his Poem *de rerum Natura*, (lib. 2. v. 416) the other in a Fragment preserved by *Macrobius* Lib. 2. cap. 9. There is indeed a passage in *Virgil's* Hymn to *Apollo*, where Saffron is mentioned, as used on religious occasions.

*Αἴψα μὲν φορέουσιν ἐν ἱερῇ, τίος δ' αὖ ὄρου
Ποικιλ' ἀγνῶσι ζεφύρα πνέουσιν ἱερῶν,
Χείμαρ ὃ κρόσσον ἔδου. —*
v. 81.

Where M. *Spanheim* observes that, as the Altar of *Apollo* was covered with this Plant, so the *Jewish Rabbi's* mention it as one of the ingredients in the Incense, which was offered on their altars. But neither These, nor any other

The Shouts of Manhood, and the Cries of Age,
 The Voice of Infants, sav'd from hostile rage,
 Mix with the Clamours of the Female train,
 And wide beneath them shake the echoing plain. 455

Loud as th' embody'd Cranes, a num'rous throng,
 Driv'n by the stormy winter sail along;
 Wheel in the air, in circling mazes fly,
 And seek o'er distant seas a milder sky;

other Writers, which have been produced on this occasion by *Hofman* and *Scaliger*, give us sufficient authority to believe that the Mixture, mentioned by *Typhiodorus*, was used by any Nation beside the *Romans*. And that it was not a very early invention even among Them, appears from *Propertius* and *Lucan*; who, in commending the frugality of their Ancestors, mention the want of this piece of Luxury, as an instance of it.

*Nec sinuosa cavo pendebant zela theatro,
 Pulpita sacennes non oluere coronis.*
Propert. lib. 4. El. 1.

*Tunc neque marmoreo pendebant zela theatro,
 Nec fuerant liquido pulpita rubra croco*
Ovid. Art. Am. lib. 1.

v. 456. *Loud as th' embody'd Cranes &c.*] The noise which is made by the Cranes, in their passage from one Country to another, is very properly applied to represent the confused Clamours of the *Trojans*. The Comparison was first made use of by *Homer*, and has since been copied by several of the succeeding Poets, particularly by *Virgil*.

— *Quales sub nubibus atris
 Strymoniax dant signa Cirræ, atque æthera tranant
 Cum sonitu, fugiuntque Notos clamore secundo.*
Æneid. lib. 10. v. 264.

Less loud the thick-embody'd Cranes repair,
 In ranks embattled, through the clouds of air;
 When, at the signal giv'n, they leave behind,
 With rapid flight, the pinions of the wind.

Mt Pitt.

While the faint Ploughman and the lab'ring Swain
Curse the dire clangor of the noisy Train. 46

So led th' exulting troops, with clam'rous joy,
The pregnant fabrick through the gates of *Troy*.

'Twas then *Cassandra*, by the God possess'd,
Felt the strong impulse lab'ring in her breast: 47

v. 464. 'Twas then *Cassandra* &c.] *Cassandra* was the Daughter of *Præ* and Priestess of *Apollo*. *Apollo* gave her the gift of Prophecy, but, on retuling to perform the conditions on which it was given her, was rendered ineffectual, by ordaining that her Predictions should never be believed. Hence it was, that, when *Paris* set sail for *Greece*, in pursuit of *Helen*, a Prophecy that he should bring home a flame, that should consume his Country, was not regarded. *Paris* mentions this Prophecy in his Epithalamium to *Helen*; but puts a different interpretation on it, from what *Cassandra* intended by it. I shall beg leave to transcribe the passage, as *Orud* has expressed it, since it is as fine an instance of what Mr *Addison* calls mixed Wit, as any that we meet with in that Author.

*Et Soror effusus, ut erat, Cassandra capillis,
Cum vellent nostræ jam dare vela rates,
Quo ruis? exclamat; referes incendia tecum,
Quanta per has nescis flamma petatur aquas.
Vera fuit vaies: Dictos invenimus ignes,
Et serus in nostro pectore flagrat amor*

As *Cassandra* was so much alarmed at a distant foresight of her Country's ruin, she may well be supposed to be much more so now, when it's destruction is just going to be accomplished. For this reason she is here introduced by *Tryphiodorus*, endeavouring, both by Entreaties and Menaces, to prevail on the *Trojans* to destroy the Horse, and the Heroes within it. *Virgil* does but just mention Her on this occasion, without giving us the particulars of her Prophecy. All he says of her is included in two lines.

*Tunc etiam satis aperit Cassandra futuris
Ora, Dei iussu non unquam credita Teucris.*
Æneid. lib. 2. v. 246.

It had been very injudicious in *Virgil*, to have put a long Harangue into *Cassandra's* Mouth, since whatever she could have said, would have been little else but a repetition of what *Laocoon* had said at the beginning of the Book.

North sprung the Maid, impatient of delay;
 Groan the strong hinges, and the doors give way.
 So the young Heifer, seiz'd with frantick pain,
 Tosses aloft her head, and scowrs the plain: 469

*Laocoon ardens summâ decurrit ab arce,
 Et proci; O miseri, quæ tanta insania, Cires?
 Creatus aversos hories. &c. —*

Lib. 2 v. 41.

The death of *Laocoon*, which immediately followed this Speech, together with the amazing circumstances which attended it, were admirably continued by *Virgil*, (or perhaps by *Sophocles*, who is said to have written a Tragedy on That subject) and were sufficient to confirm the *Trojans* in their belief of *Sidon's* story. *Pontanus*, and some other Commentators on *Virgil*, are mistaken, when they refer to *Trojanorum* for this account of *Laocoon*. It would have been superfluous in Him, to have repeated what *Virgil* had so fully described before him, and what it was impossible to improve upon. He has therefore dropped this part of the story, and instead of it has enlarged on That of *Ca'andra*; which *Virgil*, for the reasons which are mentioned above, has but lightly touched upon.

v. 468. So the young Heifer &c.] *Homer*, in the twenty second book of the *Odyssey*, has compared the Suitors, flying from *Ulysses*, to Oxen stung by a Breeze or a Gnatfly.

*Οἱ δ' ἐφίεοντο καὶ μίχαρον, βίης ὡς ἀγλαΐας,
 Τὰς μὲν τ' αἰετος οἰσφύει φαιμήρης ἰόντεσσιν
 Ωρεὶ δ' ἐπ' ἑαρινῇ, ὅτε τ' ἐμφυτο μάρμαρ' ἀλλοτρεῖ*

*Confus'd, distract'd, through the rooms they fling,
 Like Oxen madden'd by the Breeze's sting,
 When sultry days, and long, succeed the gentle spring.*

Mr Pope.

How properly the same Simile is here applied to the frenzy of *Ca'andra*, may be judg'd from the *Greeks* and *Romans* having used the name of this Insect (*Οἰσφύει* and *Oestrum*) to express the sudden fury of a divine inspiration. The description which *Virgil* has given of this animal, and of the effect which it has on Cattle, will very well serve to illustrate our Author's comparison.

*Est, lucos Silati circa, iaculisque tarentem
 Plurimus Alburnum, vocant, cui nomen Atylo
 Romanum est, Oestron Graeci vocant; et
 Asper, acerba sonans, quo tota cecropia fides*

Diffu-

Struck by the madd'ning Breeze, she quits the stall,
 Flies from her kindred Herd, nor hears the Keeper's call.
 So raves the Maid, with inward frenzy stung,
 And breaks resistless through th' opposing throng;
 She feels her breast with sudden raptures glow,
 And shakes the sacred Laurel on her brow.
 This way and that she bends her rapid course,
 Nor Friend nor Parent can obstruct her force;
 Lost to her native shame, she flies along,
 While rage prophetick guides her boding tongue.

*Diffugiunt armenta: furit mugitibus æther
 Concussus, sylvæque, & siccæ ripa Tanagri.*
 Georg. lib. 3. v. 146.

About th' *Alburnian* groves, with holly green,
 Of winged Insects mighty swarms are seen.
 This flying plague (to mark it's quality)
Oestros the *Grecians* call, *Aylus* We.
 A fierce loud buzzing Breeze; their stings draw blood,
 And drive the Cattle gadding through the wood.
 Seiz'd with unusual pains, they loudly cry:
Tanagrus hastens thence, and leaves his channel dry.
 Mr Dryden.

v. 475. *And shakes the sacred Laurel on her brow.]*

*Sed ecce turba tristis, incompertæ comas
 Iliades adsunt; quas super celfo gradu
 Effræna Phœbas entheas Laureos quatit.*
 Senec. *Agam.* v. 586.

The Wreath of Laurel, with which *Cassandra* is here described, belonged to her, both as a Prophetess and Priestess of *Apollo*. It was usual for Persons in either of these capacities to carry this Ensign of their function about them; from whence it is called by *Claudian*,

—— *Venturi præscia Laurus.*

Wild as the *Thracian Bacchanal* appears, 460
 While from afar the vocal pipe she hears;
 When, fir'd to rage, she joyns the frantick croud,
 Roams o'er the hills, and hails th' approaching God:
 Rears her stiff locks, with wreaths of Ivy crown'd,
 And rolls her haggard eyes, and shakes the lab'ring
 ground. 465

Thus impotent of mind the raptur'd Fair
 Strikes on her breast, and rends her scatter'd hair;
 Then lifts her voice, her Country to bemoan,
 In sounds confus'd, and accents not her own.

460. *Wild as the Thracian Bacchanal appears* &c.] A. the Frenzy of *Cassandra* is here compared to That of a *Bacchanal*, so she is called by *Alcibiades* and *Euripides* Βακχούρα Μανία, and by *Seneca*

— *Manas impatiens Dei.*

Virgil has made choice of the same Comparison to express the rage and madness of *Dido*, when *Æneas* was going to forsake her.

*Sævit inops animi, totamque incensa per urbem
 Bacchant: qualis commotis excita sacris
 Thyas, ubi audito stimulant trieterica Baccho
 Orgia, nocturnusque vocat clamore Cythæron.*
Æneid. lib. 4. v. 300

Mad with despair, and all her soul on flame,
 Around the City raves the royal Dame.
 So the fierce *Bacchanal*, with frantick cries,
 Stung by the God, to proud *Cytheron* flies;
 And shakes her Ivy Spear, and raves around,
 While the huge mountain echoes to the sound.

Mr Pitt.

What *Tryphiodorus* mentions of the *Bacchanal's* being roused to fury by the sound of the Pipe, is confirmed by *Apuleius*. *Evantes exsiliunt, incitante Tribus cantu Lymphaticum tripudium.* *Metam. lib. 8.*

K

v 490. *Say*

Say by what rage, what desp'rate frenzy, led, 49
Thus through your Streets ye drag this treach'rous Steed

v. 490. *Say by what rage &c.*] The following Speech of *Cassandra* is in every circumstance suited to her Character; and the Frenzy, which appears in her Gestures, is still kept up in every thing she utters: So that, according to *Tully's* observation (*de Divin. lib. 1.*) *Deus inclusus corpore humano jam non Cassandra, loquitur.* The words which we hear, are not spoken by *Cassandra*, but by the God that inspires her. She begins in the same abrupt manner with *Laocoon* in *Virgil*.

Ω μέλινι, τίς τῦτον ἀνάρσιον ἵππον ἄρσσει;
Δαίμονι μαίνεται; —

*Laocoon ardens summâ decurrit ab arce,
Et procul; O miseri, quæ tanta insania, Cives?*

She then discovers to the *Trojans* the imposture of the *Greeks*, tells them of the woes that must ensue on the admission of the Horse, and, while the Taking of *Troy* and the slaughter of the inhabitants rise to her view, breaks out into the same description of the horrors of it, as the Poet afterwards gives us in his own person. Her words in the Original are equally lofty and expressive.

Καὶ δὴ πορφύρεον μὲ ἐλίσσεται ἔνδεθι πύργον
Αἶματ' ἐκχύμῃσι πίλαρσι, καὶ κύμα φόνισσιν. &c.

While she was thus filled with the idea of her Country's destruction, what could be more natural, than for her to exclaim (as *Æneas* does in *Virgil* while he is relating the Story of it)

Ω μοι ἐμῶν ἀχέων, ὦ μοι πατρίδος ἄν.

O Patria! O Divinâ domus Ilium! —

But *Cassandra* (as might naturally be expected from a Woman) mentions her own calamities in this Exclamation, as well as those of her Fellow Citizens: Whereas *Æneas*, agreeably to the character of a Patriot and a Heroe, is wholly intent on those of his Country; in the same manner as Mr *Addison's Cato*, forgetting his private misfortunes, exclaims with the utmost concern,

Oh Liberty! Oh Virtue! Oh my Country!

There are several other particulars in *Cassandra's* Speech, which deserve our notice; but I shall only at present observe that the obscurity, which appears in some parts of her Prophecy, is no objection to the Poet's conduct. Prophets are usually represented by the ancient Poets as Enthusiasts, and

Thus fondly strive to speed the fatal hour,
To sink in endless night, and wake no more.

and their Predictions are generally wrapped up in ambiguous expression, and dark allusions. A sufficient instance of this we have in *Virgil's* *Sisyphus*, who, like *Cassandra* in the present description,

*Horrendas canit ambages, antroque remugit,
Obscuris vera involvens. —*

v. 493. *To sink in endless night, and wake no more*] According to these elegant lines in *Catullus*.

*Soles occidere & redire possunt,
Nobis cum semel oculis brevis lux,
Nox est perpetua una dormienda.*

The Suns shall often fall and rise,
But when the short-liv'd Mortal dies,
A Night eternal seals his eyes.
Mr *Tic'ell*.

}

Which *Tasso* has thus translated in his *Aminia*.

— *Il Sol si muore, e poi rinasce,
A noi sua breve luce
S'asconde, e' l sonno eterna notte a' luce.*

There is a beautiful passage in *Moschus*, which turns on the same Thought with That which I have cited from *Catullus*, and ends with the very Expression which *Tryphiodorus* uses.

Αἰ, αἶ, τῇ μάλα χαί μ', ἵππευ καὶ κῆρυγ' ὀλωτται,
Ἡ τὰ χλωρὰ σίλωα, τὸ τ' εὐπαλὲς ἔλκεσσι ἀνέσται,
Υπερὶ αὖ ζῶσι π, καὶ εἰς ἐπὶ ἄλλο φασί π
Ἀμμις οἳ οἱ μεγάλοι καὶ κῆρυγ' ἡ σὸδοι αἰδῶσι,
Ὀππότ' ὡρῶνται θανώμεν, αἰσχροὶ δὲ χῆρ' αἰ κεῖται
Εὐδοίμεις εὖ μάλα μακρὸν ἀτερμύα ιερεῖται ὕπνῳ.

Idyll 3. v. 100.

The Plants that flourish on the fertile plain,
Fade, but reviving clothe it oft again;
From Nature's hand their annual life resume,
While Show'rs renew the vegetable bloom.
But we, the wise, the mighty, and the brave,
Sink undistinguish'd in the silent Grave;
Deep in the bosom of the earth are laid,
Wrapt in perpetual Sleep, and Night's eternal shade.

The

Hark! how, while *Hecuba* laments in vain
Her Dream accomplish'd, and her People slain,

491

The Reader will, I hope, excuse the length of this remark, if I here insert a passage from the Book of *Job*, which has a wonderful resemblance to this in *Moschus*. The words of the inspired Writer are these. *There is hope of a Tree, if it be cut down, that it will sprout again, and that the tender branches thereof will not cease. Though the root thereof wax old in the earth, and the stock thereof die in the ground: Yet through the scent of water it will bud, and bring forth boughs like a Plant. But Man dieth, and wasteth away; yea, Man giveth up the ghost, and where is he? Man lieth down, and riseth not till the heavens be no more, they shall not awake, nor be raised out of their sleep.* Chap. 14. v. 7, 8, 9, 10, 12. The words *ἡγέρων ὕπνου*, which are thus applied to Death by *Moschus* and *Tryphiodorus*, answer to the *longus Somnus*, and *perpetuus Sopor* in *Horatius*, and to that verse in *Jeremiah*, where it is said that the *Enemies of the Almighty shall sleep a perpetual sleep, and not wake.* Chap. 51. v. 39. The same Metaphor is somewhat farther pursued in *Plato's* *Apology for Socrates*; and it is remarkable that That great Philosopher and our Countryman *Shakespeare* have hit upon the same Sentiment, and almost the same Expressions. The words of *Socrates* are these. *Εἴτε δὲ μετέμια αἰσθησις ἔστι, ἀλλ' εἰς ὕπνον, ἢ περὶ τὴν κατὰ φύσιν μετὰ τὴν ἐκ τῆς μετέμιας ἰσχύος, θαυμασιώτατον κέρδος ἂν εἴη ὁ θάνατος.* pag. 44. Ed. Cor. If (says he) there be no sensation after death, but as when one sleeps, and sees no dream, Death were then an inestimable gain. The passage in *Shakespeare*, resembling this, is in that celebrated speech of *Hamlet*, "To be or not to be;" where he expresses his doubts in the following manner.

—— To die! to sleep!

No more. And by a Sleep to say we end
The Heart-ach, and the thousand natural shocks
That flesh is heir to; 'tis a consummation
Devoutly to be wish'd! To die! to sleep!
To sleep! perchance to dream! Ay, there's the rub:
For in that Sleep of death what Dreams may come,
When we have shuffled off this mortal coil,
Must give us pause. ——

v. 494. Hark! how, while *Hecuba* laments in vain

Her Dream accomplish'd, &c.] The Story, to which *Cassandra* alludes, is related at length by an Old Poet, in a fragment preserved by *Cicero* in his *Book de Divinatione*. lib. 1. Where we are told that *Hecuba*, while she was big with *Paris*, dreamt that she was delivered of a Torch; from whence the Soothsayers foretold that the Child, whom she had conceived, would set fire to *Troy*: Which was verified by his bringing home *Helen*, and occasioning by that means the destruction of his Country.

In the same line, in which this allusion to *Hecuba's* Dream begins, the Expression is a little obscure.

Δυσμάρτυς ὅδε κῶμος ὑπνίου. ——

Neander

The shouting Victors rend the trembling air,
 And Greece exulting hails the finish'd war.
 Lo! the dire Steed, whose spacious sides contain
 The bravest Heroes of the *Grecian* Train,
 It's pregnant womb just ready to disclose, 500
 Nor ask *Lucina's* hand to ease the throes,

Nylander has translated the word *κῆρυξ* by *Equus*, and has given us a marginal note on the place, which I chuse to set down in his own words. *Κῆρυξ* veteribus proprie commessationum Deum significabat. Significat quoque castrum commessantium juvenum, & locum commessationum. Hoc loco pro Equo, in quem descendunt Graeci, epulaturi de Trojanorum bonis. As neither of these significations of the Word seem to be applicable to the present passage, it may be proper to look out for another. It is sometimes used for the Attendants on *Bacchus*, and from thence for any multitude whatever. In this part of *Cassandra's* Prophecy it seems to be used for the Crowd of *Greeks*, which were concealed in the Horse. Though this sense of the word be very uncommon, yet it is supported by the Authority of *Euripides*.

Πελοὶς δ' ἀμ' αὐτὰ πρῶτον ἔπειτα
 ΚΩΜΟΣ λιλαιῶν. —

Hippol. v. 54

Καὶ τῶδε μέθῃ πτῶος ἐκπίπτει κῆρυξ
 ΚΩΜΟΣ πλειῶν. —

Ion. v. 1196.

In the former of these passages the Scholiast explains the words *ἐπιδόκους* *κῆρυξ* by *ἐκπύουχοι χοροί*; and Mr *Barnes*, in his notes on the latter, observes, that *Euripides* has in other places used the word in the same sense. *Nylander* therefore, in his Translation of *Tryphiodorus*, seems to have rightly rendered it by *Manus hostilis*.

Hoc manus hostilis ligno occultatur Achivum.

v. 500. *It's pregnant womb just ready to disclose, &c.*] *La Cerda* observes that the following lines are a continuation of a Metaphor, which *Virgil* uses more than once in speaking of the *Trojan Horse*. as when he says,

— Scandit fatalis machina muros
 Exita armis. —

Ib. 2. v. 237.

And

Or help the fatal birth; the blue-eyed Maid,
 Who form'd the Structure, shall the labour aid.
 The adverse Pow'r, impatient to destroy,
 In shouts of triumph shall proclaim her joy,
 And loose the vengeance on the walls of *Troy*.
 See where their arms a horrid gleam display,
 And flash through Night's dark veil a sudden day.
 Through ev'ry street the sanguine Torrents flow,
 Thick floods of slaughter gathering as they go:
 Our Matrons strive to lift their hands in vain,
 Their hands, that struggle with the Victor's chain.
 While with resistless force the latent flame
 Bursts from the Caverns of this hostile Frame.

And in another place,

— *Uterumque armato milite complens.*
 Lib. 2. v. 20.

There are two lines in *Lucretius* to the same purpose.

Nec clam Durateus Trojanis Pergama parvis
Inflammâsset Equus nocturno Grajugenarum.
 Lib. 1. v. 477.

Macrobius has preserved a Fragment of *Ennius* (which *La Cerda* has likewise cited) from whence those lines in *Lucretius* seem to have been copied.

Nam maximo salu superavit
Gravidus armatis Equus;
Qui suo pariu ardua perdat Pergama.

v. 513. *While with resistless force the latent flame*
Bursts from the Caverns of this hostile Frame.] *Neander* is of opinion,
 that when *Cassandra* tells the *Trojans* that there is a flame concealed in the
 House,

Oh wretched I! Oh *Troy*! by *Heav'n's* decree 515
 Doom'd to preeminence in misery.
 Farewell the Honours of the *Phrygian* Throne!
 Farewell the walls of proud *Laomedon*!
 Heav'd from it's lowest base, the Heav'n-built Tow'r
 Sinks in the dust, and *Ilion* is no more. 520
 Nor shalt Thou, *Priam*, want thy share of woe,
 But fall a Victim to th' insulting foe:
 I see thy hands with feeble tremblings move,
 And grasp the altar of *Herclean* Jove.
 Thou too, sad Parent, in the general doom 525
 (Though Kings have issued from thy fertile womb)

Horæ, fire only means, that the *Greeks* who were hid within it would set fire to the City. If this be her meaning, the Expression is not very different from that which was cited from *Lucretius* in the preceding Note.

Inflammâset Equus &c.

But *Dausqueius* imagines that the Poet alludes to a Proverb in use among the Ancients, by which whoever was rushing into any danger without perceiving it, was said to tread upon a hidden fire; according to a passage which he quotes from *Horace*. Lib. 2. Ode 1.

—— *Incedis per ignes
 Suppositos cineri doloso.*

Propertius has likewise a passage, which favours *Dausqueius's* explanation, where *ignotus vestigia ferre per ignes* is used in the same sense as the Expression in *Horace*. The Ancients had a superstitious notion with regard to dreams, which seems to have some affinity with this Proverb; for *Astrampsychnus* (an Author quoted by *Suidas*) lays it down as a rule, that to dream of walking upon burning Coals, portended an invasion from some Enemy.

Αἰστὰς βαίνει ἰχθυήσῃ δηλοῖ βλάβην.

Shalt find an equal share: Thy offspring slain,
 Thy human shape no more thou shalt retain,
 But howl, transform'd, along the frighted plain.
 Thrice blest *Polyxena*! thy woes shall have
 A timely refuge in the silent grave.

v. 529. *But howl, transform'd, along the frighted plain*] The story of *Hebe's* Transformation is related in *Ovid's Metamorphoses*. Authors tell us that, at the destruction of *Troy*, she was perpetually loading the *Greeks* with imprecations and reproaches, for the death of her Husband and her Sons, whom they had murdered; and that from this her continual snarling the Poet took occasion to feign that she was turned into a Bitch.

*Omnia mala ingerebat, quemquem aspexerat,
 Itaque adeo jure capta appellari est canis.*
 Plaut. *Menachm.*

v. 530. *Thrice blest Polyxena! &c.*] This address to *Polyxena* is no less natural than it is pathetick, and there needs no greater proof of the Beauty of it, than it's having found a place in the *Æneid*; where *Andromache*, reflecting on her own calamities, and envying the fate of *Polyxena*, whose fate she had at once put an end to her misfortunes, breaks out into the following exclamation.

*O! felix una ante alias Priameia Virgo,
 Hostilem ad tumultum, Trojæ sub manibus actis,
 Jussa mori; quæ sortitus non pertulit illos,
 Nec victoris Hæri tetigit capiva cubile.
 Nos, Patriâ incensâ, diversa per æquora vectæ, &c.*
 Lib. 3. v. 321

Thrice blest *Polyxena*! condemn'd to fall
 By vengeful *Greece* beneath the *Trojan* wall.
 Stab'd at *Pelides'* tomb the Victim bled,
 By death deliver'd from the Victor's bed.
 Nor lots disgraced her with a chain, like me,
 A wretched Captive drag'd from sea to sea.
 Mr Pitt.

Atherbal, in his Petition to the *Roman* Senate (as *Sallust* relates it) has a beautiful Apostrophe on his Brother's death, which may serve as a parallel to this in *Virgil*. *Jam jam, Frater animo meo charissime, quamquam tibi immaturus, & unde minimè decuit, vita erepta est, tamen letandum magis quam dolendum putavi sum tuum. Non enim regnum, sed jugam, exilium, egestatem, & has omnes, quæ me premunt, ærumnas cum animâ simul amisisti.* Bell. Jugurth.

Oh! had indulgent *Heav'n* for me ordain'd,
 Like thee, to perish in my native land!
 For what is life, if Fate the stroke forbear,
 Only to make my doom the more severe? 535
 To live subservient to another's pow'r,
 And die unpitied on a foreign shore.
 I see, I see a haughty Mistress bring
 The fatal present to th' unwary King;

v. 533. *Like thee, to perish in my native land!*] In the *Greek* it is said that *Polyxena's* death should happen *παρεῖς ἐγγὺν γαίης*, that is, (according to the common acceptation of the word,) not *in* but *near* her native Country. The Reader may therefore expect some reason to be given for my having translated it in a different sense. It is generally agreed that the Sepulchre of *Achilles*, on which *Polyxena* was sacrificed, stood on the *Sigæan* Promontory, which was not far from the City. That this was the place in which she died (and not, as *Ovid* affirms, in the *Chersonese*) appears from *Euripides* in his *Troades* (though in his *Hecuba* he seems to favour *Ovid's* assertion) from *Calaber*, *Seneca*, and a great number of other Authors: And indeed *Tryphiodorus*, toward the end of this Poem, plainly intimates the same; since he mentions her death before the division of the Plunder, and the departure of the *Greeks* from *Troy*. For these reasons I imagine that the words *παρεῖς ἐγγὺν γαίης*, are the same in effect as *Troæ sub manibus* in *Virgil*; for that *παρεῖς γῆ* is sometimes taken in such a limited sense, and signifies no more than one's native City, will be proved hereafter, when I come to speak of the story of *Laodice*, in which our Author has again used the same expression.

v. 539. *The fatal present &c.*] *Dausqueius* observes that *Cassandra* here speaks of *Agamemnon's* death in the same manner as in *Seneca*, where she says that he died

— *Dono Femiæ, stupro, dolo.*

Sen. Agam. v. 1009.

The whole allusion in *Tryphiodorus* may be explained from *Lycophron* and *Seneca*. From these we learn that, after the Destruction of *Troy*, *Agamemnon* carried *Cassandra* with him into *Greece*. Upon this, *Clytemnestra*, *Agamemnon's* Queen, who during his absence had dishonoured his bed with *Ægisthus*, found means to assassinate both Him and his Captive. *Agamemnon* had a vesture given him (which is the fatal present mentioned by *Tryphiodorus*) that had no opening for the Head or the Arms; and while he was thus disabled from defending himself, *Ægisthus* and *Clytemnestra* slew him

While the same hand, *Atrides*, deals the Blow,
 To crown thy toils, and end *Cassandra's* woe.
 Hear then, ye Princes of the *Dardan* State,
 And shun, while yet you may, th' impending fate:

him. It appears from the account which *Agamemnon* himself gives to *Ulysses*, in the eleventh book of the *Odyssey*, that *Cassandra* was murdered by him.

v. 542. *Hear then, ye Princes &c.*] The words of the Original are the :

Αλλ' ἤδη μοι φράζεσθ', πᾶσι γινώσεται πάντες,
 Καὶ κτελέσει δέσποσιν &c. —

The liberty, which *Tryphiodorus* has taken, in joyning the Infinitive mood *φράζεισθαι* with the Imperative *δέσποσιν*, may to some appear strange. The following passage in *St Luke* has been censured by *Beza* and others on the same account. *μηδὲν αἶσιν* ——— *μήτε ἀνὰ δύο χιτῶνας ἔχειν*. (*chap. 9. v. 3.*) Mr *Blackwall*, in his Defence of the sacred Classics (*Chap. 2. § 6.*) observes, that there are many changes as bold and surprizing in Classic Authors. But the Instance, which he produces, may perhaps be evaded, as not exactly parallel to That in *St Luke*; since in the words *ἀγγέλλεται, ἐπὶ μὲν γέγραπται, καὶ κτελεί οἱ μὲν Πανσυνοίῳ* there is no Infinitive mood joyned with an Imperative, but an Indicative with an Optative. It may be better therefore to appeal to another passage in *Herodotus* (part of which Mr *Blackwall* had a little before cited on another occasion) which is full to the point. *ὄρεται, ἐς Σκυθίας μὲν τὴν πρῶτην νύκτα ἵασι* (*ἔτοι γὰρ, ἵππων σὺ βάλῃ, σιτιται*) *σὺ δὲ μοι ἐπὶ τῇ Εὐκλείᾳ στρατεύεσθαι*. *Herod. Hist. lib. 3. p. 211.* Ed. Gronov. There is a passage likewise in *Xenophon's Cyropaedia* (*lib. 5*) which, as it stands in most of the Editions, may be added to this in *Herodotus*. *αὐτὸς αὐτῶν καὶ πρῶτον μὲν ἔγωγε ποιεῖ, ὥς αὐτὸς λέγει, ἐπειδὴ οὐ συγγενὲς αὐτῷ, οὐδὲ γὰρ αὐτῶν φίλοι οὐδὲ βελομήδων εἶνα, τῆς ἤδη μηχανάσθαι*. Where *μηχανάσθαι* is joyned with *αὐτὸς ποιεῖ*, as, in the Instance brought from *Herodotus*, *στρατεύεσθαι* was joyned with *ὄρεται* and *ἵασι*. But *Stephanus*, thinking it improbable that *Xenophon* would thus vary the moods in the same period, is for inserting either the word *δεῖ* or *χρῆ* before *μηχανάσθαι*; in which he is followed by Dr *Hutchinson*: And I suppose it is for the same reason, that *Stephanus*, *Jamosius*, and *Neander* are for altering the words in *Tryphiodorus*. But more examples of the same kind may be produced, which, at the same time that they justify *St Luke*, may confirm the common reading in *Xenophon* and *Tryphiodorus*. The 105th Epistle ascribed to *Phalaris* ends with the variation. *μὴ μίμῃ Τιμαῳδον· ἐχθρὸν δὲ μάλλον ὠφελίμω, ἢ λίσαν ἐπιζημιᾶν συμφορὰν χρεῖσθαι*. In the same manner the word *λαβέτω* is followed by *ὀπιζήσῃ* and *φιλέν*, in *Pindar's Pythia*. Ode 5. v. 30. Frequent examples of the same kind may be found in *Hesiod's Works and Days*, in *Nicander*, and in almost all the *Didactic Poets*; such as *Pythagoras*, *Naismachius*, and *Phocylides*. In these Authors the Imperative and Infinitive Moods are used promiscuously.

Thus warn'd by *Heav'n*, your erring minds recall,
Awake, Arise, or you for ever fall. 545

To this curst fabrick be the Axe applied,
And sever with it's force it's ample side ;
Or round the troops, within it's womb contain'd,
Raife the tall Pile, and bid the Blaze ascend.

While thus the Heroes of the *Grecian* name 550
Shall sink envelop'd in one fun'ral flame,
Then spread the banquet, then let mirth advance,
Crown the free Bowl, and lead the joyous Dance.

ly. The Authority of *Homer* and *Aristophanes* in this case are too considerable to be omitted.

Μηδὲ πρὶν δάπναιε πόνι μῦϑον· ἀλλ' ὅπότεν δὴ
ψήγξομε' ἐγὼν ἰάχυσσε, τότε χεῖν ἀκρόματον πῶρ.
Iliad. lib. 21. v. 340.

Πρόσαιε, καὶ τῷ ὄχλῳ φυλάττεσθαι σφιδρα.
Aristoph. *Acharn.* v. 256.

I have been the more desirous of vindicating the above-mentioned passage in *St Luke*, as it is taken from a Chapter, which has been censured, as full of Hebraisms, improprieties, and peculiarities of Speech. Beside That which I have now been endeavouring to defend, there are at least thirty other Expressions, which have been condemned as inconsistent with the purity of the *Greek* language : But parallel instances to each of them might easily be brought from *Classical* Writers, sufficient to prove the injustice of the censure, which some very learned Men have too hastily passed upon them.

v. 553. *Crown the free Bowl, &c.*] What is here translated *the free Bowl*, is called in the *Greek*, *the Bowl of Liberty*. *Dausqueius* rightly observes that the Expression is borrowed from the *Iliad*; where *Hector* says to *Paris*,

— Τὰ δ' ὅππῃ δρεασόμεθ', αἶκε πόθι Ζεὺς
Δῶη, ἐπερραίοισι θεοῖς αἰετλήετ' ἔσθι
Κρητῆρα σήπασθαι ἐλδύθεον ἐν μεγάροισιν,
Ἐκ Τροίης ἐλάσσειν ἐκκλήμδας Ἀχαιούς.
Lib. 6. v. 526.

These

So spoke the Maid before the wond'ring train,
 Doom'd by th' inspiring God to speak in vain : 555
 Prophetick truths on ev'ry accent hung,
 But unregarded issued from her tongue.

Scarce had she ceas'd, when *Priam* rose severe,
 And thus, incens'd, bespoke the trembling Fair.

Shame of thy Sex, for ever boding ill, 560
 Unaw'd, ungovern'd by a Parent's will,
 What Dæmon now inspires thy frantick tongue,
 And leads thee forth amid the gazing throng ?

*These ill's shall cease, whene'er by Jove's decree
 We crown the Bowl to Heav'n and Liberty :
 While the proud foe his frustrate triumphs mourns,
 And Greece indignant through her seas returns.*

Mr Pope.

Mr Pope observes from M. Dacier, that the Expression resembles those of the Hebrews; the Cup of Salvation, the Cup of Sorrow, &c. And that the Bowl, or Bowl of Liberty, was That in which they made libations to *Jupiter*, after the recovery of their Liberty. At *Platæa*, *Syracuse*, and in several other Cities, Altars and Statues were erected to *Jupiter the Deliverer* and there are several Coins now extant with this Inscription, ΖΕΥΣ ΕΛΕΥΘΕΡΙΟΣ: a Title which is likewise given to *Jupiter* by *Pindar* and *Empedocle*. A full account of these particulars may be seen in the Authors referred to by M. Spanheim (in his Notes upon *Julian*. p. 282.) who observes, that as Festivals were instituted among the *Greeks*, which were called ΕΛΕΥΘΕΡΙΑ, or Feasts of Liberty, so the *Romans* had likewise Festivals of the same kind, which are called in ancient records, LUDI JOVI LIBERATORI.

v. 562. *What Dæmon now inspires thy frantick tongue? &c.*] By the word *δαίμων*, again, it is plain that *Priam* alludes to some former Prophecies of *Castandra*; probably to Those which she gave out, when *Paris* set sail for *Greece*, and when he returned with *Helen*; the former of these Predictions is the subject of *Lycophron's Castandra*, and the latter is mentioned by *Comenius*, in his Poem on the Rape of *Helen*.

The Beginning of *Priam's* Speech, in which he attributes her Frenzy to some Dæmon, seems to be borrowed from *Æschylus's Agamemnon*, where *Castandra* is reproved by a Chorus of *Greeks*, in the same manner as here by *Priam*.

Have years on years in long succession joyn'd
 To glut with madness thy distemper'd mind? 565
 And com'st thou now? Now, while the sprightly
 bowl
 Glows in each vein, and opens ev'ry soul:
 When *Jove* with wish'd for freedom crowns the day,
 And drives the hostile navy far away:
 While we no more the threat'ning falchion rear, 570
 Bend the tough bow, or shake the glitt'ring spear.
 When hand in hand our conqu'ring Youth advance,
 Tune the loud harp, and lead the circling dance.
 No plaintive Matron, helpless and undone,
 Mourns o'er the ashes of her slaughter'd son. 575
 No Bride laments her youthful Consort slain,
 Or trembling arms him for the fatal plain.

Καὶ τίς σε καὶ κακῶ φρονεῖν
 Τίθησι Δαίμωνι ὑπερβῆαίης ἱμπτίῳ;
 v. 1183.

What Daemon has possessed thee, and hurried thee to madness? It may be gathered from hence, that the Heathens had a notion that Madness proceeded from the influence of some evil and malicious Spirit: Which farther appears from the Hippolytus of Euripides, where Phædra attributes the extravagance of her passion to some Daemon.

Δίςμαι' ἔγω, τί ποτ' ἐβρασάμην;
 Ποῖ περὶ πλάγχθην γνώμης ἀγῆν;
 Εὐχῆται, ἔπισσι Δαίμονι' αἶσα.
 v. 239.

*Wretch that I am! what have I done? whither have I wandered from Reason and Firm-
 ity? The malice of the Daemon has overpowered me, and driven me to Madness.*
 v. 578. While

While fav'ring *Pallas*, *Ilion's* guardian Pow'r,
 Admits the sacred Steed within her tow'r.
 And would'st thou now with hated voice intrude,
 And scatter terrors through the wond'ring croud?
 Curst be that voice. But let exulting *Troy*
 Drain the full bowl, and give a loose to joy.

v. 573 *While fav'ring Pallas, Ilion's guardian Pow'r, &c.*] The Epithet *Παρθένος* is applied to *Pallas* by several Authors, in reference to her being the Tutelary Goddess of all Cities in general; whence she is styled by *Cicero*

Divæ — retinent in summis urbibus arces

And a shepherd in *Virgil's* Eclogues says,

— *Pallas quas condidit arces*
Ipsa colat. —

The *Attick* Writers frequently mention her by this Title, as the Protectress of *Athens* in particular; as *Priam* here alludes to the particular for which the *Trojans* had in her protection. That they had such a claim appears from the *Palladium* having been deposited in their City, as a pledge of her Affection. Accordingly, when we are told in the sequel of the Poem, that the Horse was placed in her Temple, she is again called *Παρθένος Ἀθήνη*.

v. 582. *Curst be that voice, &c.*] There are some expressions in *Priam's* Speech to *Cassandra*, which may appear exceptionable. He here bids her go *perish* (*ἐπὶ ἔρω, abi in malam rem*) and begun with calling her *ἑταῖρα Κωκυῖα*, words too coarse to be admitted into a Translation. Yet expressions equivalent to each of these are to be found in *Homer*. The words *ἑταῖρα Κωκυῖα* are not more gross than *ἑταῖρα Κύν ἀδδεις*, which *Penelope*, in the *Odyssey* (*lib. 19*) uses to one of her Servants; and (what is yet stranger) *Teis*, in the *Iliad* (*lib. 8.*) expresses herself in the same words to *Minerva*, a Goddess far superior to herself in dignity. In the last book of the *Iliad*, *Priam* uses no milder language to his Sons, than he does here to *Cassandra*: He calls them Gluttons, Dancers, and Lyars, and his *ἑταῖροις ἰλιγγεῖς* to them is full as harsh, as his *ἐπὶ ἔρω* to his Daughter. But his excessive Sorrow for the death of *Hector* is sufficient to justify the severe expressions which *Homer* has put into his mouth: And perhaps the same expressions are justifiable in *Tryphiodorus* on a different account. *Priam* is here introduced as overjoyed at the departure of the *Greeks*: He is fully convinced by *Simon's* insinuations, that the safety of the *Trojans* depended on the admission of the Horse. He is therefore justly incensed at *Cassandra*, who,

by

Lost to her fears, she dreads the *Greeks* no more,
 Nor asks thy tongue, to crown the genial hour. 585
 The Monarch spoke: Th' Attendants homeward led
 All drown'd in tears the much-lamenting Maid:
 Aw'd by her Sire, reluctant she withdrew,
 Her limbs convulsive on her bed she threw;
 Thick beats her heart, her eyes incessant stream, 590
 While full in view she sees the hostile flame

by urging them to destroy it, went about, in all appearance, to ruin her Country. If to this consideration we add that a harshness of temper is the natural effect of Old Age and Misery (both which *Priam* had long labour'd under) it may in some measure palliate, if not entirely excuse the harshness of his language.

v. 585. *Nor asks thy tongue, &c.*] As the Beginning of *Priam's* Speech seems to have been copied from *Æschylus's Agamemnon*, so the conclusion of it seems to be taken from the same Original. Where the Chorus of *Greeks* reject *Cassandra's* Prophecies with the following sarcasm.

Ημιν κλίσθ' σὺ μαοπήεις πικρὺς ἄνθρωποι,
 Ημιν, ὡς φησὶς δ' ἔπιας μάστιγι.
 v. 1107.

v. 591. ————— *She sees the hostile flame*
High o'er the walls in dreadful conflict rise.] The words in the Original literally signify, that *Cassandra* saw the Fire fighting with the walls of *Troy*.

————— Εἶλεται ἤδη
 Πατρὶδος αἰθρομένοιο ἐπὶ τείχεσσι μαρμαρυγὰν πυρ.

In like manner *Homer*, speaking of the *Greeks* and *Trojans*, says that they fought like Fire.

Ὡς οἱ μὲν μάστιγας δὲ μάστιγας πυρὸς αἰθρομένοιο.
Iliad. lib. 13. v. 673.

We find likewise *μαρμαρυγὰν πυρ* literally translated by *Milton*.

And from about him fierce effusion roll'd
Of Smoak, and bick'ring Flame, and Sparkles dire.
Par. Lost. B. 6. v. 765.
Virgil,

High o'er the walls in dreadful conflict rise,
Till the last blaze sends *Ilion* to the skies.

Virgil, in pursuance of this Metaphor, has ventured to style Flames the *Armies of Vulcan*, and has described them conquering and triumphing o'er the forest.

*Ac velut, optatò ventis æstate coortis,
Dispersa immittit sylvis incendia Pastor:
Correptis subitò medius, extenditur unda
Horridæ per latos Acies Vulcania campos:
Ille sedens victor flammæ despectat ovantes.*

Æneid. lib. 10. v. 405

As when in Summer welcome Winds arise,
The watchful Shepherd to the Forest flies,
And fires the midmost Plants; Contagion spreads,
And catching Flames infect the neighboring Heads,
Around the Forest flies the furious Blast,
And all the leafy Nation sinks at last,
And *Vulcan* rides in triumph o'er the Waste.
The Pastor, pleas'd with his dire Victory,
Beholds the satiate Flames in sheets ascend the sky.

Mr *Dryden*

As *Tryphiodorus*, in the present passage, plainly uses *πατεῖς* for *πόλεις*, he is liable to the same censure which *Quintus Calaber* has undergone for using the word *πάτην* in the same restrictive sense. *Lib. 2. v. 62.* *M. Pauw*, in his observations on that Author, peremptorily affirms, that such an use of the word is harsh and absurd. *πάτην pro πόλει & urbe patriâ durissimum est, & plane ineptum.* *Calaber*, in another place (*lib. 13. v. 307.*) has the words *τείχεα πάτην*; where *Rhodomannus* is for reading *ὑπεῖχια*, which exactly answers to *Tryphiodorus's* *Πατρίδος αἰθόμενης ἐπὶ τείχεσι*: *M. Pauw* here again objects to the propriety of the expression; but afterwards finding that *Calaber* uses *τείχεα πάτην*, and *πάτην αἰθόμενης*, and that *Hesychius* explains *πάτην* by *πόλιν*, he is willing to admit of *Rhodomannus's* correction, though he still seems dissatisfied with the expression. See his *Addenda & Corrigenda* in v. 14. v. 132. But some better Authorities than *Hesychius* may be produced, which will at once defend *Calaber* and *Tryphiodorus*, and somewhat confirm that interpretation of *πατεῖς γῆ*, which has been mentioned in a former note, and will be more fully explained hereafter. The two following passages from *Euripides* will furnish us with a parallel both to *πάτην αἰθόμενη* and to *τείχεα πάτην*.

— Ως χάριςτέ μοι
Σὺν τῇδ' πατρίδι κατθανεῖν ευρυμείη.
Troad. v. 1282.

Σὺ μὲν, ὦ πατεῖς Ἰλίας
Τῶν ἀπερρήτων πόλιν
Οὐκ ἐπ' λιζῇ, —

Now from the finish'd rites they bend their way
 To drown in wine the labours of the day;
 Blind to their future fate, their hours employ
 In frantick riot and tumultuous joy.
 In lessen'd bands the scatter'd Sentry lay,
 And left th' approaching Greeks an easy prey:

*Full Hecatombs lay burning on the fire;
 The winds to Heav'n the curling vapours bore;
 Ungrateful off'ring to th' immortal Pow'rs!
 Whose wrath hung heavy o'er the Trojan towers;
 Nor Priam nor his Sons obtain'd their grace;
 Proud Troy they hated, and her guilty race.*

Mr Pope.

"You see, says Socrates, that while the Trojans lay under the displeasure of the Gods, all their Prayers and Oblations were ineffectual. The Gods are not to be bribed into compliance. It is not the quantity of the Donative or the Pomp of a Sacrifice, which they regard, but the honesty and integrity of the Donor." These reflections and the rest of Socrates' discourse on this occasion naturally put one in mind of those admirable lines, with which *Persius* concludes his second Satire; and the tenor of these Heathen Moralists, together with the description in *Homer* and *Æschylus* of the Gods rejecting the Sacrifices of the Trojans, have a wonderful conformity with those declarations which *Isaiah* delivers from the mouth of the Almighty. *To what purpose is the multitude of your Sacrifices unto me: I am full of the burnt-offering of rams, and the fat of fed beasts, and I delight not in the blood of bullocks, or of lambs, or of he-goats. — Bring no more vain incense: incense is an abomination unto me: — When ye spread forth your hands, I will hide mine eyes from you: Yea, when ye make many prayers, I will not hear, because your hands are full of blood.* Chap. i. v. 11, &c.

v. 606. *In lessen'd bands the scatter'd Sentry lay, &c.*] *Vegetius* observes that this was a Stratagem frequently practiced by those who were besieging a city, to draw off their forces on a sudden, and retire to some distance, on pretence of raising the siege; and afterwards, when the Belieged, not fearing the Enemy's return, had lessened the number of their Guards, to come back on them in the Night-time, and surprize them. He therefore advises that when the Enemy quits the Siege, the Belieged should provide against such Accidents, by encreasing the number of their Watch. *Frequentius ad arma cogitant obsidentes, ac simulatâ desperatione longius abeunt. Sed ubi postmodum, morum vigiliis derelictis, requieverit incauta securitas, tenebrarum ac noctis occasione prelatâ, cum scelus clanculûm verum, murosque conscendunt. Propter quod maxime adhibenda custodia, cum hostis abcesserit.* *Veget. de re milit. lib. 4. cap. 26.* The

pretence

Nor ceas'd the banquet, till the Night was come,
 Big with the weight of *Troy's* impending doom.
 'Twas then the Queen of love, with close design, 610
 Veil'd in a borrow'd shape the form divine;

pretended departure of the *Greeks* from *Troy* seems to be one of the instances, to which *Vegetius* alludes; and the calamity which befell the *Trojans*, through their neglect of the Precept which he lays down, is a fatal proof of the reasonableness of it.

v. 610. *'Twas then the Queen of love &c*] The Action related in the forty following lines is in a great measure borrowed from the *Odyssey*. It will be proper to lay the whole passage before the Reader, as it stands in *Homer*, that he may see in what particulars *Tryphiodorus* varies from his Original. *Menelaus*, addressing himself to *Helen*, after having mentioned the confinement of the *Greeks* within the Horse, relates the sequel of the Story in the following manner.

Ἠλθ' ἔπειτα σὺ κείσε· κελύσεμ' ἄρα δὲ σ' ἔμελλε
 Δαίμων, ὃς Τρώεσσι νύκτετο κύδος ὀρέξαι,
 Καὶ τοὶ Διὶ Φοῖβος θεοείκελος ἔσπετ' ἰέσθαι.
 Τεῖς ἢ πείσεις; καὶ γὰρ λόγον ἀμφαφύωσται,
 Ἐκ δ' ὀνομακλήδην Δαναῶν ὀνόμαζες ἀρίστους,
 Πάντων Ἀργείων Φωίην ἴσκειτ' ἀλόχοισιν.
 Αὐτὰρ ἐγὼ, καὶ Τυδείδης, καὶ δῖος Ὀδυσσεύς,
 Ἡρώμενοι ἐν μεσσοισιν, ἀκασσάμεν ὡς ἐοήσας.
 Νῶϊ μ' ἀμφοτέρω μνηστῆρα μὲν ὀρμηθέντε,
 Ἡ ἐξελθ' ἄρα, ἢ ἐνδοχὴν αἰψ' ὑπακῶσται.
 Ἀλλ' Ὀδυσσεὺς κατέρυκε καὶ ἔχεθεν ἱεμένω πέρ.
 Εἰδ' ἄλλοι μὲν πάντες ἀκὴν ἴσαν ἦεν Ἀχαιῶν·
 Αἰπκλός δ' ἐσέ γ' οἷος ἀμείψασθαι ἐπέεσσιν
 Ἠέλεν· ἀλλ' Ὀδυσσεὺς ἐπὶ μάλιστα χερσὶ πίεζε
 Νωλεμίως κρατερῆσι, σάωσε δ' ὅλην Ἀχαιῆς·
 Τόφρα δ' ἔχ', ὅφρα σὲ νόσφιν ἀπήγαγε Παλλὰς Ἀθήνη.

Lib. 4. v. 274.

Some *Dæmon*, anxious for the Trojan doom,
 Urg'd you with great *Deiphobus* to come,
 T' explore the fraud; with guile oppos'd to guile,
 Slow-pacing thrice around th' insidious pile,
 Each noted *Leader's* name you thrice invoke,
 Your accents varying as their *Spouses* spoke;
 The pleasing sounds each latent warrior warm'd,
 But most *Tydidēs* and my heart alarm'd:
 To quit the Steed we both impatient press,
 Threat'ning to answer from the dark recess.
 Unmov'd the mind of *Ithacus* remain'd,
 And the vain ardors of our love restrain'd:

But

Disguis'd in age to *Argive Helen* came,
 And artful thus address'd the list'ning Dame:
 Haste, *Helen*, haste; 'tis *Heav'n* directs thy way,
 And *Menelaus* forbids a longer stay;
 Lock'd in the Steed with Chiefs who came from far,
 Sworn in thy cause to wage the fatal war.

*But Antichlorus, unable to controul,
 Spoke out the language of his yearning soul
 Ulysses' strat with indignation fir'd,
 (For so the common cause of Greece requir'd)
 Laid on his lips his forceful hands appl'd,
 Till on his tongue the flaming accents died:
 Mean-time Minerva from the stratagmic Horse
 Back to the court of Priam bent her course.*
 M. P. f

Some have assumed that this fiction, which was invented by Neander, is to be found in any of the preceding Poets. It were well if that were true, and if *Tryphiodorus* had omitted it as well as the rest. But the whole story is liable to so many exceptions, that the best excuse that can be made in our Author's behalf, is that he was led into this by *Homer's* example.

v. 617. *Sworn in thy cause to wage the fatal war.*] It is Neander's explanation of the words, πᾶσι μετῃσὶς αἰθλαῖσι may either signify the Chiefs who were the Suitors, or the Chiefs who are engaged in thy quarrel. The story, on which the former of these interpretations is founded, is related by *Euripides* in the following manner. A great number of the *Grecian* Princes came to *Tyndarus*, the Father of *Helen*, to demand her in marriage: upon which *Tyndarus*, being that, if he gave her to any one of them, those who were rejected might revenge the affront, obliged them to take an oath that to whomsoever he should give her, they should all give in his defence, if any one attempted to take her from him. It was this Oath which afterwards brought on the *Trojan* War, when *Paris* stole her away from *Menelaus*, who was the person to whom *Tyndarus* gave her. *Eurip.* *Iphig.* in Aul. v. 51. Though this story may seem to countenance Neander's first expolition of πᾶσι μετῃσὶς αἰθλαῖσι, yet there is a passage in *Joannes Gazæus*, which seems rather to confirm his other interpretation of it. Poets are there called

Καλίστης μετῃσὶς ἀγῶνιστῆς ἀγῶνισται.

J. Gaz. *Exph.* v. 76.

Α. Καλίστης μετῃσὶς ἀγῶνισται is here to be understood of those who engage

Let *Ilion's* race no more thy care engage,
 Nor young *Deiphobus*, nor *Priam's* age;
 Since *Jove* thus wills, and pitying Fates ordain, 610
 That *Helen* own her rightful Lord again.

The Goddess spoke; and, parting, left impress'd
 Her fatal wiles on *Helen's* lab'ring breast:
 Swift to *Minerva's* Fane her steps she bends,
 With Her *Deiphobus* the Dome ascends; 625

in Poetical Contests, so πῶν μνηστῆρες αἰθλῶν, may, I think, be taken for those who were engaged in the War on *Helen's* account. Poets, in the above-cited passage, are perhaps called ἀχρηστῆρες in allusion to a Metaphor frequently used by *Pindar*, particularly in his *Olympica* (Ode 9. v. 9, and 13.) where, as the Scholiast observes, τίξω τὴν ποίησιν, βέλει δὲ τὰ ἐγκώμια παρα-
 ἔειπαι. The expression μνηστῆρ ἀγῶνων is likewise used by the same Author in his *Pythia* (Ode 12. v. 42.) but in a sense very different from that which *Joannes Gazæus* has affixed to it: For the Scholiast on *Pindar* explains it by ἐπίμνημα τι τῶ ἀγῶνων.

v. 612. *The Goddess spoke; &c.*] *Dausqueius* observes that in *Homer's* account of this story, the treachery of *Helen* is attributed to the influence of some Dæmon, but that *Tryphiodorus* ascribes it to the instigation of *Venus*. *Neander* likewise takes notice that *Venus's* design was to discover the stratagem of the *Greeks* to *Helen*, that she might betray them to the *Trojans*: And indeed, as this Goddess is always represented in the *Iliad*, as favouring the *Trojans*, it is most natural to suppose that she was desirous of saving them from the danger which so nearly threatened them: But the measures which she here takes to effect it, may at first view appear something unaccountable: For in her Speech to *Helen* she seems to advise her to desert the *Trojans*, and tells her that she must shortly be restored to her former Husband. To make this Speech therefore consistent with *Venus's* design, we must suppose that it was spoken with an artful intent of inciting *Helen* to betray the *Greeks*. As she had so long been absent from *Mene-laüs*, and had dishonoured his bed with *Paris* and *Deiphobus*, she might reasonably expect to be punished for her perfidiousness, if ever she fell into his hands. These apprehensions might be a sufficient motive to induce her to discover the imposture of the *Greeks*, and to put it out of *Mene-laüs's* power to revenge the Injury she had done him. *Venus* therefore, by telling her that she must return to the *Greeks*, took as effectual a method of making her endeavour to betray them, as if she had openly instigated her to it.

v. 626. *The*

The *Trojan* Matrons view'd her graceful mien,
 Admiring view'd, and prais'd the beauteous Queen.
 The faithless Fair, when to the Steed she came,
 Stood fix'd in wonder at the lofty frame:
 Then thrice, low-whisp'ring, round the Pile she goes,
 And speaks the name of ev'ry *Argive* Spouse:

v. 626. *The Trojan Matrons* &c.] Though *Virgil* has omitted the scene of *Helen's* going round the Horse, yet in the sixth book of the *Aeneid*, *Deiphobus* informs *Aeneas* of the manner of his death, mentioning her having gone out with the *Trojan* Women, the night in which *Troy* was taken, on pretence of celebrating the Orgies of *Bacchus*.

*Cum fatalis Equus saltu super ardua venit
 Pergama, & armatum peditem gravis attulit alio;
 Illa chorum simulans Evantes Orgia circum
 Ducebat Phrygias.* —

v. 515.

When the vast Monster, big with *Ilion's* doom,
 Tow'rd through the town, an army in the womb,
 In solemn show she bade the Dames advance,
 And in dissembled Orgies led the Dance.

Mr Pitt.

Tryphiodorus, we see, describes her likewise, as attended in this expedition by the *Trojan* Women; and from *Homer* he adds that *Deiphobus* went with her: Whereas, in *Virgil*, *Deiphobus* says that, while *Helen* was performing her pretended Orgies, He was in a profound sleep.

*Tum me confectum curis, somnoque gravatum,
 Infelix habuit thalamus, pressitque jacentem
 Dulcis & alma quies, placidaque simillima somno.*

v. 520.

While, worn with labour, I repos'd my head
 (Ah! wretch ill-fated!) on our bridal bed:
 My heavy eyes the dews of slumber steep,
 Lull'd in a soft, profound, and death-like sleep.

Mr Pitt.

v. 630. *Then thrice, low-whisp'ring, round the Pile she goes,
 And speaks the name of ev'ry Argive Spouse.*] The method which *Ho-*

Each much-lov'd name the latent Warriors hear,
 And not a Chief but drop'd a silent tear.
 The *Spartan* Prince, when *Helen's* voice he knew,
 Wip'd from his moisten'd cheeks the falling dew; 635
Tyndes and *Ulysses* next she tried,
 And each in secret wept his absent Bride:
 Not so the hapless *Antichus* suppress'd
 The kindling passion in his tortur'd breast:
 Eager he rose, to own his am'rous flame, 640
 Touch'd at the sound of *Laodamia's* name.
 That instant, anxious for his Country's fate,
 The wise *Ulysses* started from his seat;
 Forceful he stop'd each avenue of breath,
 And held him struggling in the arms of Death: 645

as here takes, to extort an answer from the *Greeks*, is different from That which is mentioned in the *Odyssey*. She there endeavours to impose upon them by counterfeiting the voices of their Wives. Mr *Broome* observes that this particular in *Homer* is liable to several objections; and notwithstanding the pains which M. *Dacier* has taken to defend it, by observing that the voice of a beloved person might on a sudden, and by surprise, draw from any man a word involuntary, before he has time to make reflection; Mr *Broome* is still of the same opinion with some of the Ancients mentioned by *Euſtathius*, who looked upon it as a ridiculous and improbable fiction; since it is absolutely impossible that the *Greeks* could imagine that their Wives were in *Troy*. *Typhiodorus*, as was before observed, has made *Helen* pursue a different method, by only resembling the *Grees* of their wives whom they had left behind them. But this Stratagem (if it deserves the name of one) was, for aught I can see, as little likely to succeed as the other. For, granting what *Veander* affirms, that the mention of the Names of those from whom they had so long been absent, was sufficient to cause some emotion in the *Greeks*, yet that it should prevail upon any of them to speak to *Helen*, when their lives depended on their silence, is utterly inconceivable.

He pants, he heaves, he strives in vain to rise,
 Forc'd by *Ulysses'* hand the spirit flies,
 And sleep eternal seals his closing eyes.

v. 647. *Forc'd by Ulysses' hand the spirit flies.*] The death of *Antichus* was before hinted at, when he was mentioned in the Catalogue of the Heroes, as went into the Horse. *Tryphiodorus* has been charged with not having rightly understood that passage in the *Odyssey*, where *Ulysses* is said to have stopped *Antichus's* mouth, till *Minerva* led *Helen* from the Horse. The words of *Homer* are the

— Ἐπὶ μῦστα καὶ χεῖρὶ πίεζε
 Νώστις αἰὲρ ἐμπέμπει, σπασσὶ δὲ πώγῃς Ἀχαιοῖς
 Τόρρα δὲ καὶ ἔδρα σὶ νοσφὶ ἀπὸ γαργα Παλλὰς Ἀθήνης.

It has been doubted whether these lines could warrant *Tryphiodorus* in saying that *Antichus* was strangled. *Spondanus*, *Bapista* and *Egnatius Pius*, together with *M. Dacier*, endeavour to prove our Author in the wrong. Those who have undertaken to defend him are *Politian*, *Leopardus*, *Barthius*, *J. N. Loensis*, and *Salvaing de Boisieu*. I shall lay before the Reader the arguments which have been brought on both sides, without pretending to decide the Controversy.

Politian was the first who took notice of this passage in *Tryphiodorus*, affirming that *Homer* likewise had mentioned *Antichus's* death. But those who were of the contrary opinion, asserted that nothing more could be gathered from *Homer's* expression (ἐπὶ μῦστα καὶ χεῖρὶ πίεζε) than that *Ulysses* held his hand for a while on *Antichus's* mouth, but not so long as to strangle him. To this *Leopardus* replies, that the *Greek* Scholiast explains the word πίεζε by ἐπιέζει, and that *Politian* therefore has rightly rendered ἐπιέζει by *manibus impressis suffocavit*. But it ought not to be concealed, that the word by which the Scholiast explains πίεζε is not ἐπιέζει, but ἀρσένῃ ἀρσένῃ compressit: Neither would ἐπιέζει necessarily imply that *Antichus* was strangled; since the same word is used by *St Matthew* (Chap. 18. v. 18.) in a milder sense. *Barthius* however, in his *Adversaria* (lib. 24. cap. 1.) agrees with *Leopardus* that the word πίεζε must be understood in that sense in which *Tryphiodorus* and *Politian* have taken it. But *Spondanus* and others have farther asserted that those who maintain that *Antichus* was killed, are confuted by the last line in *Homer*; where it is said that *Ulysses* held him no longer than till *Minerva* led *Helen* from the Horse. To which *Loensis* answers, that it was impossible for him to be pressed in such a manner, all the while that *Helen* was endeavouring to draw an answer from the *Greeks*, without being suffocated. *J. N. Loens.* Epiphyll. lib. 7 cap. 5. But of all the arguments which have been brought in *Tryphiodorus's* defence, there is none which appears to have more weight in it, than that which is taken from *Ovid*; who, in his *Invective* against *Ibis*, seems to have understood *Homer's* words in the same sense with our Author; for, among the other imprecations which he there bestows very liberally on his Enemy, he has added this.

His Corse the *Greeks*, with inward anguish torn,
 In silence bury, and in silence mourn : 650
 Breathless he lies, with covering vestures spread,
 Deep in the caverns of the spacious Steed.
 Again had *Helen* trod the fatal round,
 And other Heroes answer'd to the sound,
 But *Pallas* stop'd her way : The martial Maid 655
 Shone fierce in dreadful majesty array'd.

*Utque loquax in Equo est elusus guttur accerno,
 Sic tibi claudatur pollice vocis iter.*

V. 509.

Politian first proposed making an alteration in the former of these lines, by inserting the word *acerno* instead of *Agenor*; and his correction has been readily embraced by *Salvaing de Boisseau* and most of the other Commentators on the *Ibis*. There is indeed good reason to believe that *Ovid* alludes to the Story of *Amichus's* death; and the Epithet *acernus*, which is here applied to the *Trojan Horse*, is the same which is given it by *Virgil*.

*Præcipue, cum jam hic, trabibus contextus accernis,
 Staret Equus. —*

Æneid. lib. 2. v. 112.

v. 649. *His Corse the Greeks, with inward anguish torn,*

In silence bury &c.] There is, as *M. Dacier* remarks, something very formal in this description of the *Greeks* interring *Amichus* within the Horse. The insisting on such minute particulars is below the dignity of Heroic Poetry. As to the circumstance of covering the dead body with a vesture, the same ceremony is mentioned by *Virgil*, in his description of *Misenus's* Funeral.

*Purpureasque super vestes, velamina nota,
 Conjiciunt. —*

Æneid. lib. 6. v. 221.

v. 655. *But Pallas stop'd her way &c.]* *Helen* has hitherto been endeavouring to make the *Greeks* discover themselves to the *Trojans*, and by that means to defeat their Stratagem; but not finding that her artifice was likely to take effect, and having reason to fear that *Menelaus* would, upon the taking of *Troy*, severely punish her attempts to betray him, she now has re-

To none but *Helen*, of the *Trojan* crew,
 The heav'nly Vision stood confess'd in view.
 Instant the Goddess led her from the shrine,
 And thus, incens'd, was heard the voice divine. 669

How long shall *Helen* live her Sex's shame?
 How long, remorseless, own her impious flame?
 Still canst thou bear, unpitied, undeplor'd,
 An absent Daughter, and an injur'd Lord?
 Shall *Troy* still boast, and *Argos* want thy aid, 670
 Thou faithless partner of a foreign bed?
 Go haste, perfidious, haste in silence home,
 And from the summit of the lofty Dome
 Lift high the blazing torch, and friendly guide
 The *Grecian* Warriors o'er the swelling tide. 671

She spoke: And *Helen*, from the sacred Tow'r
 (Her fraud defeated by the heav'nly Pow'r)
 In haste withdrew. Asleep the *Trojans* lay,
 Tir'd with the various revels of the day.
 No more they lead the Dance, no more they sing, 672
 Dumb was each voice, and mute the tuneful string.

course to other measures, and endeavours to atone for her former infidelity by assisting the *Greeks* in their Enterprize. This artful turn in her behaviour is here, by a Poetical Allegory, ascribed to the Goddess of Wisdom; so that the advice which *Minerva* gives her, is nothing else but the suggestions of her own Prudence.

One, stretch'd at ease, with weary'd limbs was laid,
 While the round goblet prop'd his sinking head;
 Others, while Sleep weigh'd down the heavy soul,
 Drop'd from their op'ning hands the plenteous bowl.
Silence, Attendant of the *Night's* dark train, 681
 Had stretch'd her empire o'er the sons of men.
 No voice was heard, no tumult shook the town,
 No Dog stood barking at the distant Moon.

v. 679. *Others, while Sleep weigh'd down the heavy soul,*

Drop'd from their op'ning hands the plenteous bowl.] The same image is inserted by *Rutilius Lupus* (an Author mentioned by *Quintilian*) in his description of a drunken Man; which *Casaubon* has prefixed to his observations on *Theophrastus's* Characters. *Novissimè solus in triclinio relictus, non prius poculum ex manibus emittit, quam somnus oppressit bibentem, ac dissolutis artibus, ipsum poculum suapte naturâ dormienti excidit.*

v. 684. *No Dog stood barking &c.*] The Poets seldom fail of mentioning this particular, when they would describe a night of extraordinary Stillness. We find it in the following fragment of *Varro*, which is preserved by *Seneca*.

*Desierant latrare canes, urbesque silebant,
 Omnia Noctis erant placidâ compôsta quiete.*

The same circumstance is set off to great advantage in that celebrated description of the Night in *Lee's Theodosius*.

*'Tis Night, dead Night, and weary Nature lies
 So fast, as if she never were to rise.
 No breath of wind now whispers through the trees,
 No noise at land, no murmur in the seas.
 Lean Wolves forget to howl at Night's pale noon,
 No wakeful Dogs bark at the silent Moon;
 Nor bay the Ghosts, which glide with horror by
 To view the Caverns where their bodies lie. &c.*

Nothing could be better contrived to prepare the mind of the Reader for a description of the approaching Slaughter, than this previous description, which *Tryphiodorus* has given us, of the security of the *Trojans*, and the silence of that night in which their city was taken. *Virgil* has made use of the same introduction; and one of his latest Commentators has finely observed, that such a sudden transition from a Scene of calmness and tranquillity

While sacred *Ilion*, in the peaceful gloom,
 Calls for the Slaughter, and invites her doom.
Jove now, sole Arbiter of Peace and War,
 Held forth the fatal Balance from afar :

Just to the utmost honor, confusion, and tumult, affects us in the same manner, as the circumstance, mentioned in that admirable *Samuel Johnson's Hamlet*.

*But as we often see, against some storm,
 A silence in the Heav'n's, the Earth, and still,
 The loud wind speaks not, and the orb below
 As hush'd as death — from the dreadful Thunder
 Doth rend the Region; &c. —*

v. 637. *Jove* now, sole Arbiter of Peace and War,
 Held forth the fatal Balance from afar &c.] This conception of
Jove, weighing the fates of *Greece* and *Troy* in a Balance, is borrowed from
 the following lines in *Homer*.

Ηὐρος δ' ἐν ὀ.θ. μιστῶν καὶ ἀμφὶς ἔκει.
 Καὶ τότε δὲ ζήρυστα πατέρ' ἐπ' αὐτῶν παλάστας
 Εἰ δ' ἐπ' αὐτῶν δύο κάρη ταμείας οὐρανίου,
 Τρώων δ' ἐπ' αὐτῶν καὶ Ἀχαιῶν χαλκοχαίτων.
 ἔκει δὲ μιστὰ λαοῶν, καὶ δ' αἰπὺν κῆρυγ' Ἀχαιῶν
 Αἰ μὲν Ἀχαιῶν κάρη ἐπὶ χρυσῷ πελυσσοτέρῃ
 ἔκειθεν. Τρώων δ' αὖτις σφαιρῇ ἐφ' οὐρανὸν ἀέθλην.

Iliad. lib. 8. v. 63.

*But when the Sun the heights of Heav'n ascends,
 The Sire of Gods his golden Scales suspends,
 With equal hand — In these ev'lor'd the fate
 Of Greece and Troy, and pois'd the mighty weight,
 Press'd with it's load, the Grecian Balance lies
 Low sunk on earth, the Trojan strikes the skies.*

Mr Pope.

The Reader cannot have a better illustration of this Fiction, than in
Pope's Remarks on this passage; where he observes that “this figure,”
 “presenting God as weighing the destinies of men in his Balance,”
 “first made use of in holy Writ. In the Book of *Job*, which is acknow-
 “ledged to be one of the most ancient of the Scriptures, he prays, to be
 “weighed in an even Balance, that God may know his integrity. *Daniel* declar-
 “eth from God to *Belshazzar*, Thou art weighed in the Balances, and art found want-
 “ing. And *Proverbs*, Ch. 16. v. 11. A just Weight and Balance are the Lord's.”
 “*Homer* has it again in the twenty second *Iliad*, and it appeared so beauti-
 “ful.”

Each Host he weighs ; by turns they both prevail,
Till *Troy* descending fix'd the doubtful Scale. 670

As to succeeding Poets, that *Æthylus* (as we are told by *Plutarch* de And. c. 100) writ a whole Tragedy upon this foundation, which he called *Pylægonomia*, or the weighing of Souls. In this he introduced *Thetis* and *Aurora*, standing on either side of *Jupiter's* Scales, and praying each for her son, while the Heroes fought. It has been copied by *Virgil* in the last *Æneid*.

“ *Iupiter ipse duas æquato examine lances
“ Sustinet, & sata imponit diversa anorum;
“ Quem damnet labor, & quo vergat pondere letum.*

v. 725

Now *Jove* suspend, his Scale. Two different weights
He cast in both, and tried the Warrior's fates.
This, light with conquest, to the Gods ascends,
That, charg'd with death, links downward to the Irend.

Mr. Put.

As to the ascent or descent of the Scales, *Eustathius* explains it in this manner. The descent of the Scale toward earth signifies unhappiness and death, the earth being the place of misfortune and mortality; the mounting of it signifies prosperity and life, the superior regions being the seats of felicity and immortality.

Milton has admirably improved upon this fine Fiction, and with an alteration agreeable to a Christian Poet. He feigns that the Almighty weigh'd *Satan* in such scales, but judiciously makes this difference, that the mounting of his Scale denoted ill success; whereas the same circumstance in *Homer* points the victory. His reason was, because *Satan* was immortal, and therefore the sinking of his Scale could not signify death, but the mounting of it did his lightness, conformable to the expellation we just now cited from *Daniel*.

“ *Th' Eternal, to prevent such horrid fray,
“ Hung forth in Heav'n his golden Scales, yet seen
“ Beside Aërea and the Scorpion sign;
“ Wherein all things created first he weigh'd,
“ The pendulous round earth, with balanc'd air
“ In counterpoise; now ponders all events,
“ Battels and realms. In these he put two weights,
“ The sequel each of parting and of fight:
“ The latter quick up flew, and lift'd the beam.*

Par. Lost, B. 4. v. 996.

Thus far Mr *Pope*: To whose observations I have nothing to add but that, as *Apollo*, in *Tryphiodorus*, upon seeing the ill success of the *Trojans*, retires into *Lycia*, so *Satan*, in *Milton*, betakes himself to flight, on viewing the lightness of his own Scale. — The

This *Phæbus* view'd: To *Lycia's* ample fane
Sorrowing he moves, and quits the *Phrygian* plain

— The *Ficld* look'd up, and knew
His mounted *Scale* aloft: Nor more; but fled
Murm'ring, and with him fled the shades of night.

v. 691. This *Phœbus* view'd: To *Lycia's* ample fane
Sorrowing he moves, and quits the *Phrygian* plain] We learn from *Æschylus* (*Εττα επί Θησ.* v. 223.) that it was a common opinion among the Ancients, that the tutelary Gods of every city withdrew from it, when it was going to be taken. The Scholiast on *Æschylus* farther informs us, that *Sophocles* wrote a play called *Εοαρηφορος*, in which the Gods of the *Trojans* introduced retiring from the city, and carrying their Images with them. What *Tacchiodorus* feigns of *Apollo's* quitting *Troy*, just before it's destruction, is related by *Virgil* concerning the other Deities of the *Trojans*.

*Excessere omnes, adytis arisque relatis,
Dii, quibus imperium hoc steterat. —*
Æneid. lib. 2. v. 351.

And *Petronius Arbitr* says,

Peritura Troja perdidit primum Deos.

Nor is this Fiction to be found in the Poets only, but is likewise present in some of the ancient Historians. *Lampridius* tells us that, in the time of *Commodus*, the footsteps of the Gods were seen departing out of the *Forum*. *Macrobius* is of opinion that *Virgil*, in the above-cited passage, alludes to an ancient ceremony, in use among the *Romans*; who, when they were just at the point of storming an Enemy's city, had a kind of Charm, by which they called upon the Guardian Gods of it to abandon the place. This they call says *Macrobius*, because they imagined either that they could not take the City, till the Gods were thus prevailed on to forsake it, or that, if they could, it would be impious to make them their captives. The same *Virgil* has set down the words in which these Charms were generally expressed, and *Livy* has left us That particular form, which *Camillus* made use of, when he besieged the *Veii*.

Emipides acquaints us with the reason why the Deities were supposed to withdraw themselves on such occasions. Because, when a City is despoiled of all religious worship in that place is at an end. This is the plea which *Neoptolimus* makes, in the *Troades*, when he retires from *Troy* at the time of it's destruction.

Λείπω τὸ κλεινὸν Ἴλιον, βαμῆς τ' ἱμέρος
Ερημία γὰρ πόλιν ὅταν λάβῃ κακὴ,
Νοσῇ πᾶσι θεῶν, ἐδὲ πᾶσι δαίμονας γέλει.
v. 25.

I shall close this Remark with a Story, which has the testimony of *Hesiod*

Lo! at thy tomb, *Pelides*, *Sinon* stands,
The promis'd Signal blazing in his hands;

Idem, *Idem*, and *Chabrian*, to confirm the truth of it. We are told that just before the destruction of *Jerusalem*, on the day of *Pentecost*, the *Jewish* Priests, entering into the Temple by night, to perform their wonted Sacrifice, on a sudden were alarmed by a prodigious noise and trampling of feet, as of people going out of the Temple; together with the voice of a multitude, crying out, *Let us depart from hence*. Joseph de Bell. Jud. lib. 6. cap. 5. Tacit. Hist. ab. 5. Euseb. Dem. Evang. lib. 8. Hieronym. in Italam. cap. 66.

v. 691. ————— To *Lycia's* ample *lane*

Sorrowing he moves, &c.] *Apollo* retires into *Lycia*, because he had a Temple in a city of that Country, called *Patara*.

— Qui *Lycia* tenet
Dumeta, natalemque *sylvam*,
Delius & *Patareus Apollo*.
Hor. lib. 3. Ode 4

In the same city there was an Oracle in honour of *Apollo*, almost as famous as That at *Delphi*; from whence come the *Lycia sores*, so often mentioned by the *Latin* Poets.

Beside the reason assigned in the foregoing Note for *Apollo's* abandoning *Troy*, something further seems to be implied in it. As the time of *Troy's* Destruction was now at hand, the Poet tells us that *Apollo*, or *Destiny*, forsook it: That is, it was fated to stand no longer. This explanation of the Allegory will not seem forced or unnatural to any one, who shall compare this whole passage in our Author with the following one in *Homer*, where the fates of *Achilles* and *Hector* are weighed together in the same manner as those of *Greece* and *Troy* in the present description, and in That which has already been cited from the eighth *Iliad*.

Καὶ τότε δὴ χρυσεία πατὴρ ἵπταται τέλασσι·
Εἰ δ' ἵπταται οὐο κῆρε τασηλιγὶ θανάτῳ.
Τῇ μὲν Ἀχιλλῆος, τῇ δ' Ἐκτορος ἰσποδ' ἀμφοῖν.
Ελκε ἧ μίση λαῶν· περὶ δ' Ἐκτορος αἰσιμῶς ἡμῶρ.
Ωχρε δ' εἰς αἰῶνα· λίπν δὲ ἰ Φοῖβος Ἀπίλων.
Iliad. lib. 22. v. 209.

Jove lifts the golden Balances, that show
The fates of mortal men, and things below:
Here each contending Hero's lot he tries,
And weighs, with equal hand, their destinies.
Low sinks the Scale surcharg'd with *Hector's* fate;
Heavy with death it sinks, and *Hell* receives the weight.
Then *Phœbus* left him. —

Mr Pope.

This

And *Argive Helen*, from the lofty Tow'r,
 Lights the glad Warriors to the *Trojan* shore.
 As from her radiant throne the Queen of Night
 Sheds o'er the wide Expanse her golden light;

This (says Mr *Pope* from *Eustathius*) is a very beautiful and poetical manner of describing a plain circumstance: The hour of *Hector's* death was now come, and the Poet expresses it by saying that *Apollo*, or *Destiny*, forsakes him: That is, the Fates no longer protect him

v. 693. *Lo! at thy tomb, Pelides, Sinon stands,*

The promis'd Signal blazing in his hands.] *La Cerda* observes that *Calaber* assigns this office of directing the *Greeks*, in their passage from *Tenar*, to *Sinon*; *Virgil* to *Helen*, and *Tryphiodorus* to both of them. The place, where *Virgil* mentions *Helen's* giving the Signal, is in the sixth *Æneid*, 518. *Guellius*, in his observations on that passage, and on the second *Æneid* (v. 256.) tells us that the lines, in which *Tryphiodorus* mentions *Helen* holding out the torch, are literally to be found in *Calaber*. But in this his memory deceived him; for *Calaber* only mentions *Sinon* on this occasion.

Δὴ τότε ἄρ' αἰθαλοῖντα Σίωνα ἀνὰ πυρρὸν ἄειρει,
 Δεικνὺς Ἀργείοισι πυρρὸς σέλας. —

Lib. 13. v. 23.

M. *Dacier*, in her Remarks on *Diclys Cretensis*, (who has given the first account of *Sinon*) not remembering to have seen it any where else, supposes that the Author of that Book took his account from the *Æneid*, applying to *Sinon* what is there related of *Helen*. But, beside *Tryphiodorus* and *Calaber*, *Lycophron* has likewise taken notice of it, in his *Cassandra*, v. 345. and *Oxyphalus*, in *Plautus*, manifestly alludes to it, in the humorous parallel which he draws between his own Stratagem, and that of the *Greeks* in taking *Tro*. There is one particular, in which *Plautus's* allusion corresponds more exactly with *Tryphiodorus's* account of the Story, than with any of the rest: For neither *Diclys*, *Calaber*, nor *Lycophron* have specified the place from whence *Sinon* held out the torch, which is here said to have been the Sepulchre of *Achilles*. *Plautus's* words are these.

— Mnesilochus *Sinon* est

Relictus: Elum! non in busto Achilli, sed in lecto accubat;
Bacchidem habet secum. Ille olim habuit ignem, qui signum daret;
Hæc ipsum exurit. —

Bacchid. Act. 4. Sc. 9.

It is very probable that this particular action was the occasion of *Pari* attributing the invention of Beacons to *Sinon*. *Vigiliæ invenit Palamedes Trojano bello: Specularum significationem eodem bello Sinon. Nat. Hist. lib. 1 cap. 57.*

Not when at first, in feeble beams array'd,
 She tips the Mountains with a glimmering shade, 700
 But when her Eye reflects the borrow'd ray
 From it's full Orb, and emulates the Day :

v. 701. *But when her Eye &c.*] Ομματα αὐγῆς (which are the words of the Original) has some resemblance to what *Pindar* likewise applies to the Moon,

Εσπέρας ὀφθαλμοῖν ἀντίφλιξε Μῆνα.

Olymp. Ode 3. v. 36.

The Moon had brightened the Eye of the Evening. Mr *Blackwall* in his Introduction to the Classics (p. 97) is of opinion that this marvellous expression (as he calls it) was borrowed from the *Fields of the Aternig* in the Book of *Job*. Chap. 41. v. 18. A parallel to *Pindar's* expression may be brought from his Contemporary *Æschylus*, where he speaks of the *Eye of the Night* (as *Shakepear* has the dark-eyed *Night* in his *K. Lear*)

Πρὸς οἷσιν ἀστρῶν, νυκτὸς ὀφθαλμοῖς. —

Æschyl. Epim. ἐπὶ Θηῶν. v. 396.

Mr *Stanley*, in his observations on *Æschylus*, takes notice of the similitude between this passage and that which has been cited from *Pindar*. But neither of these do, I think, approach so near to That in the Book of *Job*, as *Νυκτὸς ἀφ' ὧν βλεφαρον*, the *darksome Eyelid of the Night*, in *Euripides* (*Phœnix*. v. 548) And *Ἀμειβας βλεφαρον*, the *Eyelid of the Day*, in the *Antigone* of *Sophocles*, v. 104. In another Greek Author we have a literal Translation of the *Eyelids of the Morning*.

Χειρὸς ἐλεφάντε πάτερ Ἀῶς.

This is the beginning of *Dionysius's* Hymn to *Apollo*, which, together with two other Hymns written by the same Author, has been published by *Vincenzo Gablei* in his Dialogue concerning Ancient and Modern Music (p. 97) and is subjoyned to the Oxford Edition of *Aratus*. It is not known to which of the *Dionysii* these Hymns are to be ascribed; but as in the Manuscript Copies they are found set to Ancient Music, with the notes under each line, *Fabricius* in his *Bibliotheca Græca* (lib. 3. cap. 10.) imagines that they were written by one *Dionysius* a Musician, who is mentioned in a Greek Epigram, and seems to have lived in the time of *Constantine*. If after so learned a man as *Fabricius* I might be allowed to propose my own conjecture, I should guess them to be of a much more ancient date, and that the Author of them was almost as old as *Pindar*. It does not appear that the *Dionysius*, mentioned by *Fabricius*, ever wrote any Poetry. But there was another of that name, a *Theban*, who is said to have been *Epaminondas's* Preceptor

With equal lustre shone *Therapne's* Fair,
 And wav'd the blazing torch aloft in air;
 The distant *Greeks* beheld the flaming brand,
 And back returning fought the *Trojan* strand.
 All urg'd to end the War; each Heroe plied
 The lab'ring oar, and cut the yielding tide:
 Chief animated Chief with thirst of Fame,
 And catch'd from breast to breast the noble flame;
 Fresh rise the gales to waft their vessels o'er,
 And *Neptune* speeds them to the destin'd shore.
 Now to the town, ascending from the Main,
 Silent they move along the shaded plain.
 But far behind their snorting Steeds were bound,
 Lest, *Troy's* proud Coursers answ'ring to the sound,
Greece might at length the brave design forego,
 And *Troy*, thus rous'd, repell the baffled Foe.

Preceptor in Musick, and is commended by *Cornelius Nepos* and *Plutarch* as one of the best of the Lyrick Poets. *C. Nep.* in Vit. Epam. *Plutarch.* de Musicâ. As these Hymns are remarkably excellent both for the Sublimity of Thought, and Dignity of Expression, it is not unlikely that this *Dionysus* the *Theban* was the Author of them, and their being written chiefly in the *Dorick* dialect, very well agrees with such a supposition.

v. 703. *Therapne's Fair.*] *Therapne* was a City of *Laconia*, where *Helen* was born; from whence the Scholiast on *Lycophron* observes that She is called *Θερπναιή* by *Orpheus* and *Tryphiodorus*. *Isocrates*, in his Encomium on *Helen*, tells us that the Inhabitants of this place erected a Temple to Her and *Menelaus*, and it appears from other Authors that the same Honour was paid there to her other Husbands *Paris* and *Deiphobus*. Vid. *Voss.* de Orig. & Prog. *Idololatriæ*. lib. 1. cap. 13.

Meanwhile the Steed's deep caverns, opening wide,
 Pour forth th' imprison'd Warriors from it's side. 720
 As when within some Oak the Bees have stor'd
 In artful cavities their luscious hoard,

v. 21. *As when within some Oak the Bees have stor'd &c.*] This Comparison corresponds in every particular with the thing described: The number of the *Greeks* descending from the Horse, is represented by the swarms issuing in a perpetual succession from their cells, then dispersion into the several quarters of the town by that of the Bees along the shore, and their sudden invasion of the sleeping *Trojans* by the fury of those Insects making an unexpected assault upon the Travellers. There is a Simile in the second *Iliad*, from whence the two first of these particulars seem to have been borrowed; and the other circumstance might perhaps be taken from one in the sixteenth Book, where the fury of the *Greeks*, invading the *Trojans*, is likened to That of a nest of Wasps attacking the Passengers. *Calaber* likewise, in his description of the descent of the *Greeks* from the Horse, compares them to a swarm of wasps issuing from their holes. If any should object to the meanness of these Comparisons, and imagine that the courage of these Heroes is degraded by their being compared to such inconsiderable Animals as Wasps and Bees, we may answer from *Eustathius* and *Mr Pope*, that though these Poets take their similitudes from the meanest and smallest things in nature, yet they order it so as by their appearance to signalize and give lustre to their greatest Heroes. *Mr Pope* observes that *Virgil* has imitated these humble Comparisons, as when he compares the builders of *Carthage* to Bees; and that *Homer* has carried it still farther in the seventeenth *Iliad*, where he compares *Meneas* to a Bee, for his busy industry and perseverance about the dead body of *Panochus*; not diminishing his Heroes by the size of these small Animals, but raising his Comparisons from certain properties inherent in them, which deserve our observation. It is for the same reason that the inspired Writers have sometimes introduced these low Comparisons into their sublimest descriptions. As when *Isaiah* figures out the Armies which were to invade *Israel*, by the *Flee*, that is in the uttermost part of the rivers of Egypt, and the *Bee* that is in the land of Assyria. Chap. 7. v. 18. So likewise *Nahum*, in his Prophecy to the *Ninivites*, compares their Crowned to Locusts, and their Captains to Grasshoppers. Chap. 3. v. 17. In which comparison, beside the circumstances mentioned in the text, the Prophet might perhaps allude to the form of the Insects from which it was taken. *Claudian* has given us a description of a Locust, which will shew how properly both the Crowned, and the Captains (or, armed Men) might be compared to this Animal.

*Horret apex capitis; medio fera lionina surgunt
 Versice. Cognatus dorso durescit amictus.
 Armavit Natura cuneum. —*

Epigr. 13.

High

Forth issuing from their cells the swarms appear,
 And spring t' assault the weary Traveller.
 In scatter'd Legions fill th' extended shore,
 And sip the dew from ev'ry fragrant flow'r.
 So from the teeming Monster's fatal sides
 The *Greeks* forth rushing in tumultuous tides,
 Pour through the streets, and send the sleeping Foe,
 In Dreams of Terror, to the Shades below.

High on their heads their horrid crests they rear,
 Their glaring eye-balls in their front appear,
 While native arms their guarded sides enclose,
 And brave the fury of invading foes.

v. 730. *In Dreams of Terror* &c.] Literally terrible *Dreams of brazen death*. *Brazen death* is one of *Homer's* expressions, and is equivalent to *Virgil's* *ferreus somnus*; but what is meant by *Dreams of death* is not so easy to determine. The whole passage may be best explained from *Homer's* account of *Rhesus's* death in the tenth *Iliad*; where, just as *Diomedes* is described lifting up his sword to kill him, the Poet adds,

— Κακὸν γὰρ ὄναρ κεφαλῇφιν ἐπέσθη
 Τὴν νύκτ', Οἰεΐδαο παῖς, ἀλγὺ μὴν Ἀδλῶης.
 v. 496.

Just then a deathful Dream Minerva sent,
 A warlike form appear'd before his tent,
 Whose visionary steel his bosom tore:
 So dream'd the Monarch, and awak'd no more.

Mr Pope.

"All the circumstances of this action, says Mr *Pope*, the Night, *Rhesus* buried in a profound sleep, and *Diomedes* with the sword in his hand hanging over the head of that Prince, furnished *Homer* with the idea of this Fiction, which represents *Rhesus* dying fast asleep, and as it were beholding his Enemy in a Dream, plunging the sword into his bosom. This image is very natural; for a man in this condition awakes no farther than to see confusedly what environs him, and to think it not a reality, but a vision". What Mr *Pope* observes with regard to *Rhesus*, may be applied to the dying *Trojans*, who might, like him, just see their Enemies, and think

The pavements float with gore; the mingled cries
 Of flying *Trojans*, echoing to the skies,
 Shake the surrounding towers: Old *Iliou* stands
 Just nodding to her fall, the Victor bands
 Traverse her paths, like Lyons bath'd in blood, 735
 And bridge with slaughter'd heaps th' incumber'd road.
 The *Trojan* Matrons hear, alarm'd from far,
 The clashing falchions, and the shouts of war:

think it a Dream. So that the *καὶ ἐνίοτε*, in *Tryphiodorus*, seem to be the same with the *καὶ ὅτε* in *Homer*.

But perhaps these Poets might mean that *Rhesus* and the *Trojans* had really some dreadful Dream just before their deaths; as in *Euripides's* Tragedy of *Rhesus* (v. 780.) *Rhesus's* Charioteer, whom *Diomedes* had wounded but not killed, gives the *Trojans* an account of a terrible Dream, which he had while the slaughter was transacting. And *Calaber* seems to relate the same of those who died in the destruction of *Troy*.

Ἄλλοι δ' ἄμρ' ἄλλοισι ἀπ' ὕπνου, οἱ δ' ἐπὶ λυγρῷ
 Πότμῳ ἰμῶς ὄφωρτες ἐκίχοντο. —

Lib. 13. v. 124.

Statius likewise, in the tenth book of his *Thebaid*, (great part of which is copied from the tenth of the *Iliad*) seems to allude to the above-mentioned Dream of *Rhesus*, when he describes *Thiodamas* killing *Palpetus*, and supposes that the dying man might dream of *Thebes* being taken, and see in his sleep his Enemy advancing towards him.

Fors illi præfaga quies, nigrasque gravatus
Per somnum Thebas & Thiodamanta videbat.
 v. 318.

There is a fine Image of this kind in *Shakespeare's* Tragedy of *Macbeth*, where two of *Duncan's* Soldiers, just as their King is murdered, are represented as disturbed in their dreams, and starting out of their sleep in the utmost consternation. *Macbeth* himself relates the Story in the following manner.

There's one did laugh in his sleep, and one cry'd Murder,
They wak'd each other, and I stood and heard them:
One cry'd God bless us, and Amen the other,
As they had seen me with these hangman's hands.

v. 739. *Sill*

Still fond of Liberty their necks they bow,
 And bid the trembling Husband strike the blow. 739
 The helpless Mother here, with plaintive tongue,
 As the fond Swallow mourns her absent Young,

v. 739. *Still fond of Liberty their necks they bow,
 And bid the trembling Husband strike the blow.*] The same circumstance is mentioned by *Lucan*.

Uxor & à charo poscet sibi fata marito.

Lib. 3. v. 353.

Matrons shall bare their bosoms to their Lords,
 And beg destruction from their pitying swords.
 Mr Rowe.

To *hunger* and *thirst* after Righteousness (*Matth* chap. 5. v. 6.) is, as *Blackwall* observes, an admirable Metaphor, beautifully bold and strong. *Tryphiodorus's* expression is the same, when he says that the *Trojan Women* died ἐλσθηρίας ἐν διψᾷσιν, *still thirsting after Liberty*. *Plato* has the same words in his eighth Book *de Republica*, and has carried the Metaphor to a very great length. οἶμαι (οἶμαι) δημοκρατικὴν πόλιν, ἐλσθηρίας διψήσασα, τῶν οὐλομένων περὶ τῆς πόλεως, καὶ πόλεως τὸ δίδωμι ἀκράτεως αὐτῆς μὴδὲν. The following words in *Livy* are almost a translation of those in *Plato*. *Isolenter & immodicè abusi Thessalos indulgentiâ populi Romani, velut ex dictis suis nimis avidè meram haurientes libertatem.* Lib. 39.

v. 742. *As the fond Swallow &c.*] The melancholy and querulous noise of this bird is elegantly described in the following passage of *Aristophanes*.

— Χείλῃσιν ἀμφιλάλοισ
 Δεινὸν ἐπιόρεται
 Ὀρμηκία χελιδὼν,
 Ἐπὶ βάρβαρον ἐξορμὴν πέταλοι.
 Κελαδεῖ δ' ἐπὶ κλαυτοῖς ἀνδρῶν
 Νόμον. —

Ran. v. 691.

Virgil has a beautiful Simile, of the same kind with this in *Tryphiodorus*, where he describes a Nightingale mourning for the loss of her Young.

*Qualis populeâ mærens Philomela sub imbrâ
 Amisso queritur sæuis, quos durus Arator
 Observans nido implumes detraxit; at illa
 Flet noctem, ramoque sedens miserabile carmen
 Integrat, & mæstis latè loca questibus implet.*

Georg. lib. 4. v. 511.

Wails o'er her slaughter'd Child: The youthful Bride
 Sees her lov'd Confort falling by her side;
 Struck at the sight, and scorning to sustain 745
 The hated bondage of a Captive's chain,
 With dauntless pride she braves the hostile sword,
 Nor falls in death divided from her Lord.
 The teeming Matron on the sanguine earth
 Expires, and dying drops th' unfinish'd birth. 750
Bellona, thirsting for the blood of Men,
 While the gor'd Battel streams in ev'ry vein,

Thus excellently translated by the Duke of Buckingham.

*So the sad Nightingale, when childless made
 By some rough Swain, who stole her Young away,
 Bemoans her loss beneath a poplar shade,
 Mourns all the night, in murmurs wastes the day.
 Her melting Songs a doleful pleasure yield,
 And melancholy musick fills the field.*

v. 751. *Bellona, thirsting &c.*] The Poet in the following lines, has endeavoured to possess his Readers with a full Idea of the Havock and Destruction which are going forward, and has set forth every circumstance in the strongest colours. No less than seven Deities are introduced, to heighten the horror of the tumult. The descriptions of *Bellona*, *Discord*, and *Mars*, are equally terrible and astonishing; nor are we less surprized, while we see *Minerva* shaking her *Ægis* over the Towers of *Troy*, *Neptune* and *Juno* putting the Earth and Air in commotion, and *Pluto* starting from his throne with amazement. We scarce any where meet with any thing more lively or more descriptive: The loftiness of Style and Numbers, in which the whole of it is expressed in the Original, renders it little inferior to those admirable lines in *Virgil*, from which it seems to have been partly copied.

*Hic, ubi disjectas moles avulsaque Saxis
 Saxa vides, mistoque undantem pulvere fumum,
 Neptunus muros, magnoque emota tridenti
 Fundamenta quatit, totamque à sedibus urbem
 Eruit. Hic Juno Scæas sævisima portas*

Prima

Swells the full tide; and, issuing on her Car,
 Wrap'd in a Whirlwind guides the tumult of the war.
 Fell *Discord* animates the growing Fight,
 And adds new horrors to the deathful night:

*Prima tenet, sociumque furens à navibus agmen
 Ferro accincta vocat*

*Jam summas arces Titonia, respice, Pallas
 Infedit, nimbo effulgens & Gorgone sævâ.*

Æneid. lib. 2. v. 608.

Where yon' rude piles of shatter'd ramparts rise,
 Stone rent from Stone, in dreadful ruin lies,
 And, black with rolling smok, the dusty Whirlwind flies,
 There Neptune's Trident breaks the bulwark down,
 There from her balis heaves the trembling Town;
 Heav'n's awful Queen, to urge the Trojan fate,
 Here storms tremendous at the Sæan gate;
 Radiant in arms the furious Goddess stands,
 And from the navy calls her Argive Bands.
 On yon' high tow'r the martial Maid behold,
 With her dread Gorgon blaze in clouds of gold.

Mr Put.

The description of these imaginary Beings in *Virgil* and *Tryphiodorus*, describing the Greeks to the Slaughter, puts me in mind of a passage in *Shakspeare's Julius Cæsar*, which is, I believe, equal to any description of the kind either in ancient or modern Poetry. It is in the Speech which *Anthony* makes just after the death of *Cæsar*, where he threatens the Romans with ruin and destruction.

*And Cæsar's Spirit, ranging for revenge,
 With Ate by his side, come hot from Hell,
 Shall in these confines with a Monarch's voice
 Cry havoc, and let slip the Dogs of war.*

v. 755. *Fell Discord animates the growing Fight, &c.*] This Office of *Discord* animating the Troops to Battel is nobly described at the Beginning of the fourth Book of the *Iliad*; where we have likewise such a representation of her person, that it is impossible to conceive any thing more lively or more horrid.

— Εἰς ἄμφοι μεμαῖα
 Ἀρεὸς ἀνδροφόνειο κασιγνήτη, ἱπάρη πε,
 Ἡ τ' ὀλίγη μὲ πρῶτα κερύσσεται, αὐτὰρ ἔπειτα
 Οὐραγῶν ἐσθλὴν κέρη, καὶ ἐπὶ χερσὶ βαίνει.

Η. 4.

High as the Heav'ns her tow'ring head she bore,
And bade the thunder of the Battel roar.

Ἠσφιν κὲ τότε ἰέκρε ὀμρίοι ἱμῶαλε μέσσα,
Ερχομένη κατ' ὀμίλοι, ὀφειδεσσα γένος ἀνδρῶν.
v. 440.

Discord! dire sister of the slaught'ring Pow'r,
Small at her birth, but rising ev'ry hour;
While scarce the skies her horrid head can bound,
She stalks on earth, and shakes the world around:
The nations bleed, where-e'er her steps she treads,
The groan still deeper, and the combat burns.
Mr Pope.

Nothing can be more nobly imagined than this whole passage, particularly that part of it in which *Discord* is described lifting up her head to Heaven. *Tryphiodorus* has taken care to preserve this circumstance in his description of her, and *Petronius Arbitr* has drawn her with the same gigantic appearance in his Poem on the civil war.

—— Scilicet Discordia crine
Exulit ad Superos Stygium caput. ——

Virgil, as Mr Pope observes, has applied the same particular to the person of *Fame*.

Ingrediturque solo, & caput inter nubila condit.
Æneid. lib. 4. v. 177.

He afterwards repeats the same line in his description of *Orion*, Lib. 10. v. 767. And long before *Virgil* *Callimachus* had expressed himself with equal boldness in speaking of *Ceres*.

Ἰθματι μὲ χερσῶν, κεφαλὰ δὲ εἰ ἀψατ' Οὐλύμπῳ.
Hymn. in Cer. v. 59.

These two great Poets would never have imitated the passage in *Homer* so closely, had not they looked upon it as a beauty; and that *Milton* likewise esteemed it as such, may be judged from his having copied it in his description of *Satan*; which is taken notice of by the late ingenious Translator of *Longinus*.

—— On th' other side *Satan* alarm'd,
Collecting all his might, dilated stood,
Like *Teneriff*, or *Atlas*, unmov'd:
His stature reach'd the Sky, and on his crest
Sate Horror plum'd. ——
Par. Lost. B. 4. v. 985.

Mars now unsheaths his sword; where-e'er he tiod,
Destruction march'd, and bath'd his steps in blood.
 Long had the wav'ring God the war delay'd,
 While *Greece* and *Troy* alternate own'd his aid;

The examples of *Callimachus*, *Virgil* and *Milton* are a sufficient defence to *Homer* against those who have condemned this fiction, as a forced and extravagant Hyperbole. The Cavils of *Aristides*, *Scaliger*, and *M. Perant*, on this subject, have been refuted by *Mr Pope* and *M. Boileau*, who, among other very just remarks, observe that as *Discord* is represented by *Homer* as an allegorical person, she may be of what size he pleases without shocking; since it is what we regard, only as an idea and creature of the fancy, and not as a material substance that has any being in nature. Expressions of this kind are by no means to be taken in a strict sense; nor does the expression in the Scripture, that *the impious man is lifted up as a cedar of Libanus*, in the least imply that the impious man was a giant as tall as a cedar. To this instance, which is brought by these excellent Criticks from the sacred Writings, several others might be added, in which the very expression of *Homer* is made use of; as when the cities of the *Amorites* are said to have been walled up to Heaven (*Deut. chap. 1. v. 28.*) and in the *Wisdome of Solomon* there is a passage concerning the Angel which destroyed the first born of the *Ægyptians*, which has such a surprizing conformity to *Homer's* description of *Discord*, that *M. Le Clerc* (in his remarks on the first chapter of *St John*) makes no doubt that it was borrowed from it. *While all things were in quiet silence, and that Night was in the midst of her swift course, thine angry Word leaped down from Heaven out of thy royal throne, as a fierce man of war to the midst of a land of destruction, and brought thine unfeigned commandment as a sharp sword, and standing up filled all things with death, and it touched the Heavens, but it stood upon the Earth. Chap. 18. v. 14.*

v. 761. *Long had the wav'ring God &c.*] The words *ἐπείλας* and *ἐλαπίσας* are very expressive; the former of them is often applied by *Homer*, as is here by *Tryphiodorus*, to describe the uncertainty of Victory, and the latter is used by the same Author in the Character which *Minerva* gives of *Mars* in the fifth *Iliad*.

Τῷ περ ματόρμον, τυτὸν κακόν, ἀλαπίστατος,
 Ος παρθεῖν μιν ἔμειπε καὶ Ἡρῇ στυτ' ἀγριόωντι,
 Τραστὶ μαχίσσατο, ἄτερ Ἀργείοισι ἀρῆξει.
 Νῦν δ' ἔμειπε Τρωασιν ὁμιλεῖ, τ' ἔλισταται.

v. 831.

Rash, furious, blind, from these to those he flies,
 And ev'ry side of wav'ring combat tries;
 Large promise makes, and breaks the promise made,
 Now gives the Grecians now the Trojans aid.

Mr Pope.

But fix'd at length from *Ilion* bends his way,
And gives to *Greece* the long-contested day.

Stern *Pallas*, shouting from the sacred Spire, 765
Shakes the black *Ægis* of her heav'nly Sire :

Mr *Pope* observes that this passage includes a fine allegory of the nature of war, and that *Mars* is called *incertans*, and a breaker of his promises, because the chance of war is wavering, and uncertain victory is perpetually changing sides.

v. 765. Stern *Pallas*, shouting from the sacred Spire,
Shakes the black *Ægis* of her heav'nly Sire] It is somewhat strange that *La Cœda*, who has laid together almost all the similar passages in *Ængl.* and *Tryphiodorus*, has not taken notice of this, which is exactly the same with two of the lines which have already been quoted from the *Æneid*.

*Jam summas arces Tutonia, se, pice, Pallas
Insedit, nimbo effulgens ex Gorgone serua.*

Both the *Greek* and *Latin* Poets were obliged to *Homer* for this dreadful piece of imagery.

— Μίττι δὲ γλαυκῶπις Ἀθήνη,
Αἰχὴν ἔχουτ' ἰοίπρου, ἀγλαὰν ἀταίαντι π,
Τῆς ἐκαπὶ θυγατρὶ παρ' ἑρμῆος κειμένη,
Παιτὶς ὑπὸ λίκνῃς, ἐκατόμυδι θ' ὑπὸ σταθμῷ.
Σοὶ τῇ παρ' ἄσπετον ὀφείσεται λαοὶ Ἀχαιῶν,
Ὅτι μὲν σ' ἰταγ' ἐν ᾧ ὅστις ὥσπερ ἔκαστος
Καρδίη, ἀλλ' ἡγεῖται πολέμῳ καὶ μάχῃ.
Iliad lib. 2. v. 446

*High in the midst the blue eyed Virgin flies,
From rank to rank she darts her ardent eyes:
The dreadful Ægis, Jove's immortal shield,
Blaz'd on her arm, and lighten'd all the field:
Round the vast orb an hundred serpents roll'd,
Form'd the bright fringe, and seem'd to burn in gold.
With this each Grecian's manly breast she warms,
Swells their bold hearts, and strings their nervous arms.*
Mr *Pope*.

A fuller and more terrible description of the *Ægis* may be seen in the fifth *Iliad*, from whence *Virgil* (as *Spondanus* observes) has inserted it in the eighth book of the *Æneid*.

*Ægidaque horriferam, turbata Palladis arma
Certatim squamis &c.*

v. 767. *Struck*

Struck by the Trident *Earth* confess'd her fear,
 And *Juno* thunder'd through the trembling air.
 Swift from his throne th' infernal Monarch ran,
 All pale and trembling, lest the race of man,

v. 767. *Struck by the Trident Earth confess'd her fear &c.*] Every Reader may be sensible how much this circumstance of *Neptune's* striking the *Earth* adds to the horror and majesty of the description: And the propriety of it may yet farther appear, if we consider it as grounded on an historical fact, to which it is if what some of *Virgil's* Commentators have affirmed be true, that at the time of the destruction of *Troy* a terrible Earthquake happened, which very much shattered the foundations of the City. What Authority there is for this assertion, I know not; but I find by Mr *Stanyan's* *Grecian History*, that several have ascribed the fall of *Troy* to Earthquakes and Inundations.

v. 769. *Swift from his throne th' infernal Monarch ran &c.*] In *Petronius Arbiter's* Poem on the Civil war *Pluto* is represented in the same consternation.

*Subsedit pater umbrarum, gremioque reducto
 Telluris pavidos fraternos palluit ictus.*

There is a place in the *Iliad*, in which we meet with a like description, and from hence undoubtedly it was that our Author copied it, though at one point he has differed from his Original, where the words are these

Εἰδὼσι δ' ὅτ' ἐπὶ κρητὶν αἶαξ ἐνὶ ἑσπέρῳ Αἰσώμῳ,
 Δείσας δ' ἐκ θρόνου ἄλτα, καὶ ἰαχὴν μηδὲν ὑπὲρ
 Γαῖαν ἀναρρήξειε Ποσειδάων ἐκσιπχθών,
 Οἰκίαν δ' Ἰητοῖσι καὶ Ἀχαιοῖσι φανείην
 Σμυρδαλέ', εὐρώεσσι, πᾶσι τε θυγίεσσιν ἦναι ὄφρ'.

Lib 20 v 61.

*Deep in the dismal regions of the dead,
 Th' infernal Monarch rear'd his horrid head;
 Leap'd from his throne, lest Neptune's arm should lay
 His dark dominions open to the day,
 And pour in light on Pluto's drear abodes,
 Abhor'd by men, and dreadful ev'n to Gods.*

Mr Pope.

We see that *Pluto's* fear, according to the reason which *Homer* has assigned for it, proceeded from his expecting that the *Earth* would open, and break in upon his retirement: Whereas in *Tryphiodorus* his apprehensions seem to have a mixture of compassion in them for the race of mankind. The Poet's design was to heighten our conception of the slaughter which was made among the *Trojans*, by representing it as so great that even this relentless Being was touched with pity. *Stagnus* by the same extravagance of thought,

Slain by *Jove's* wrath and led by *Hermes' rod*,
 Should fill (a countless throng!) his dark abode.
Troy's tottering towers shake at the horrid din,
 And heaps of carnage fill the direful Scene.
 Some to the *Scaan* gate despairing run, 775
 And falling meet the fate they strove to shun:
 Some, while their arms they seek, receive the wound;
 Unseen the jav'ins fix them to the ground.
 A guest, far distant from his native home,
 Hears One advancing through the shady Dome, 780

thought, in his description of the tumult within the city of *Thebes*, tells us it was so dreadful, that even *Mars* himself would scarce have been pleased with the sight of it.

*Dira intus facies: Vix Mavors ipse videndo
 Gaudeat. —*

Thebaid. lib. 10 v. 556.

v. 771. *Led by Hermes' rod*] *M. Dacier* is of opinion that the *Mercury* of the Ancients was the same with *Moses*, and that, as *Moses* had the charge of conducting the *Israelites* to the promised Land, so the Heathens have given their *Mercury* the care of conducting Souls to the Infernal regions; and that they have likewise put a *Caduceus*, or a rod twisted round with Serpents, in his hand, in imitation of that rod of *Moses* which was changed into a Serpent (*Exod. ch. 4. v. 3.*) and which was so famous among them, that every thing miraculous and surprizing was attributed to this, and said to be done, *virgula divinâ*, by the Rod of the Almighty. *Dacier* in *Hor. Lib. 1. O. 10.* What *M. Dacier* has advanced on this subject was proposed long ago by *M. Bochart*, who has drawn a parallel between the Histories of *Mercury* and *Moses*, and has pointed out a great many other particulars, in which they resemble one another.

From this office of conducting Souls to Hell, *Mercury* is called by *Tryphiodorus* and *Nonnus* $\Psiυχρσιλ\alpha\sigma$, and on the same account he is elegantly styled by *Claudian*

—— *Commune profundis
 Et Superis numen, qui fas per limen utrumque
 Solus habes, geminoque facis commercia mundo.*

Rapt. Prop. lib. 1. v. 89.

v. 784. *And*

And hails him as his Friend: No Friend was there;
 But sudden, e'er he sees the danger near,
 Deep in his breast he feels the hostile blade,
 And mourns the social Greeting ill repay'd.

v. 784. *And mourns the social Greeting ill repay'd*] The Expression of the Original, *ξείνα ἰχθῦα*, could not well be preserved in the Translation. It was a custom among the Ancients always to dismiss their Guests with a Present, which was preserved by the receiver as a mark of Friendship. These Presents were called *Xenia*, or *Pledges of Hospitality*, and are here, by an elegant Metaphor, put for Death. *Electra*, in *Sophocles*, speaking of *Agamemnon*, who had escaped dying in the *Trojan* war, expresses herself in the same manner.

— Οὐκ ἔμ' βάρβαρον αἶψα
 Φοινῶ Αἴης σὺν ἰξείνισι.
Electr. v. 95.

Quem in barbarâ terrâ Mars hospitio non excepit. σὺν ἰξείνισι, says the Scholiast, αἶψα ἔ' σὺν ἀπικτεσι. ξείνα γ' Αἴης τραγύματα ἔ' φοινῶ. *Triclinius* explains it in the same sense. ἰξείνισι φιλοφρονήσατο. Φιλοφρονήτης δὲ ἔ' φοινῶ Αἴως ἔδιν' ἐξ' ἰσπαι. Φοινῶς (lege φοινῶς) Both Expositors agree in this, that the *Xenia* of *Agamemnon* were *Wounds and Slaughter*. The former of them (and from him *Suidas* in the words *Εξείνισι* and *Ξείνα*) quotes a verse from *Archilochus*, which exactly agrees with the *ξείνα ἰχθῦα καμίσαι* in *Tryphiodorus*.

Ξείνα δυσμῆσι λυγρὰ χαλζομήδος.

Euripides, in his *Cyclops* (v. 341.) uses the word *ξείνα* in the same signification, and *Phileus* in *Homer's Odyssey*, having wounded one of the Cyclopes, who had thrown the foot of a bullock at *Ulysses*, thus insults him

Τὸτ' τοι ἀντὶ παῖδος ξεινήσειν. —
Lib. 22. v. 290.

*Scoffer, behold what gratitude we bear:
 The Victim's heel is answer'd with this spear.*
 Mr Pope

The *Latins* have sometimes made use of the same Metaphor

— Ita
*Quasi incudem me miserum homines oſto validi cœdant; ita
 Peregrè adveniēns hospitio publicitatis accipiar.*
Plaut. Amph. Act. 1. Sc. 1.

These Instances, as they confirm the common reading *ἰξείνισι*, in the

One climbs the Roof; but e'er he finds the foe, 785
The fatal shaft arrests him from below.

These, urg'd by wine, and struck with wild dismay,
Haste to the tumult, but forget the way;

sage cited from *Sophocles*, against those who are for altering it to *ἐξέλκονσι*, *oc-*
cut, to may they likewise help to explain an expression in *Virgil*.

*Pectore in adverso totum cui cominus enseni
Condidit assurgenti, & multa morte recepit.
Æneid. lib. 9 v. 347.*

That is, says *La Cerda*, *recepit dirā Hospitalitate*; and accordingly *Dr Trapp*
has translated it,

*Full as he rose, he buried all his sword
Deep in his breast, and with abundant death
Receiv'd him. ———*

All the other Commentators, it seems, apply *recepit* to the sword, not to
the man: *recepit*, say they, i. e. *retraxit enseni, multa morte*, i. e. *multo cruore
unctum*. But *Dr Trapp* and *La Cerda* observe that the Image is much more
strong and noble, the Expression much more elegant and poetical, and the
Pathos very much heightened, if we understand it, as they do, *recepit* (*Rhæ-*
tum) *multa morte*

v. 787. *These, urg'd by wine, and struck with wild dismay &c.*] *Tryphiodorus* in
this, as in many other parts of the Poem, has taken *Homer* for his Original;
which will easily appear by comparing this account of the *Trojans* with
the story of *Elpenor's* death in the tenth *Odyssey*.

Ὅς μιν ἀνυθ' ὀπίρην, ἱεροῖς δ' ὀδύμασι Κίρκης,
Ψυχὸς ἡμῖν κατελιζάτο οἰοσάμεναι
Κινυμένων δ' ἱπάρων ὀμάδων καὶ ὅσποι ἀκκῶας,
Ἐξαπίνης ἀνορθοί, καὶ ἐκλάθeto φρεσὶν ἦσαν
Ἀψορροὶ κατακύναι ἰὼν ἐς κλισίῃα μακρὴν
Ἀλλὰ κατασπέρυ τέρπος πῖσι, ἐν δὲ οἱ αἰχλὴ
Ἀτραγάλῳ ἰαγῇ, ψυχὴ δ' αἰδὲ δὲ κατῆλθε.
v. 554.

*He, hot and careless, on a turret's height
With sleep repair'd the long debauch of night:
The sudden tumult stirr'd him where he lay,
And down he hasten'd, but forgot the way;
Full endlong from the roof the sleeper fell,
And snap'd the spinal joint, and wak'd in Hell.
Mr Pope.*

There

Headlong they fell; and on the rugged stone
 Lux'd the neck-joynt, and crack'd the solid bone. 790
 Wine from their throats came issuing, as they died,
 And ting'd the pavement with a purple tide.
 Here gath'ring crouds, o'ercome by adverse pow'r,
 Fall breathless: Others from th' embattel'd tow'r,
 The bold assault unable to sustain, 795
 Plunge headlong, fated ne'er to rise again.
 The happier few, whom *Heav'n* ordain'd to spare,
 Careful to shun the dangers of the war,
 Like thieves insidious at the dead of night,
 Through pathless avenues direct their flight. 800

There is scarce an expression in *Tryphiodorus's* description, but what is taken from *Homer*; except that instead of *αποεαρείων* our Author has substituted *κραδίη βιβολήοις οἶνω*. The words are somewhat singular, and literally signify that their hearts were *pierced* or *stricken* with wine: Such a way of speaking would seem strange in our language, but there are expressions which come up to it in several *Greek* and *Latin* writers. Thus *Ulysses*, in *Euripides*, speaking of the wine which he had given *Polypheme* to disorder his senses, says that he gave it him, *well knowing that it would wound him*.

Αἶαν' ἰδὼκα κύλικα, γινώσκων ὅτι
 ΤΡΩΣΕΙ νιν οἶνος. —

Cyclop. v. 420.

Which was taken, as Mr *Barnes* observes, from *Homer's Odyssey*.

Οἶός σε ΤΡΩΕΙ μελεηδής. —

Lib. 21. v. 293.

Ennius likewise has *sauciavit se flore Liberi*; which is imitated in the *percussit se flore Libyco* of *Plautus*, and the *hesterno mero sauci* of *Justin*. *Plaut.* *Cal.* *Act.* 3. *Sc.* 5. *Justin.* *Hist.* *lib.* 24. *cap.* 8. How agreeable all these expressions are to the style of the *Orientalis* may be seen by this remarkable period in the *Proverbs* of *Solomon*. *Look not thou upon the wine when it is red,*

Not so did others: in the midnight shade
 They fought undaunted in their Country's aid.
 The copious slaughter flow'd on ev'ry Side,
 Till *Ilion* scarce contain'd the rolling tide:
 In heaps on heaps her Sons promiscuous bled, 805
 And all her streets were glutted with the dead.
 Relentless rigour steel'd the *Grecian* Band;
 Driv'n on by rage, by mercy unrestrain'd,

when it giveth it's colour in the cup, when it moveth itself aright: At the last it biteth like a serpent, and stingeth like an adder. Chap. 23. v. 31.

v. 805. ————— Her Sons promiscuous bled,

And all her streets were glutted with the dead] There is an Antithesis in the Original, which I have not been solicitous to preserve in the Translation. *Tryphiodorus* tells us that the City was void of the Living, and filled with the Dead.

Ἀνδρῶν χηρώεσσα, πᾶσι πλῆθ' ἔκστα πικρῶν.

So in the History of the Destruction of *Jerusalem*, which some have ascribed to *Hegesippus*: *Urbs tota sepulchrum mortuorum est, vix vacua viventium, repleta cadaveribus. Lib. 5.* But what is the most observable in this passage of our Author is the word *χηρώεσσα*, which properly signifies *widowed*, but is here used in the same sense as in *Virgil*.

— Viduâset civibus urbem.

Æneid. lib. 8. v. 571.

Eustathius observes more than once that the word *χήρεια*, *Widowhood*, is sometimes used by the *Greeks* to signify the desolation of a City. Instead of enumerating the several instances which some have brought from *Pindar* *Euripides* and others, to confirm *Eustathius's* remark, I shall only take notice of two passages in the sacred Books, which may be very well illustrated by this observation. In one of them a City bereft of it's Inhabitants is compared to a *Widow*, and in the other a City well peopled is said to be married. How doth the City sit solitary, that was full of people! how is she become as a *Widow*! *Lamen. Chap. 1. v. 1.* Thou shalt no more be termed, forsaken, neither shall thy land any more be termed, desolate: but thou shalt be called *Hephzi-bah*, and thy land *Beulah*: for the Lord delighteth in thee, and thy land shall be married. For as a young man marricth a *Virgin*, so shall thy Sons marry thee; and as the *Bride-*
groom

The vengeful troops the dire contention urge,
 And wakeful *Tumult* lifts the fatal Scourge.
 Fearless of *Heaven* they swell the purple flood,
 Till each polluted Altar foams with blood.

Here aged Sires, to shun the threat'ning wound,
 With suppliant knees low-bending touch the ground,

groom rejoiceth over the Bride, so shall thy God rejoice over thee. Isaiah. Chap. 62. v. 4, 5.

v. 810. *And wakeful Tumult lifts the fatal Scourge.*] The Scourge of *Tumult* is an expression very much after the manner of the *Hebrews*, which is often been imitated in other languages. Of this kind are the *Besoms of Destruction* in *Isaiah*, the *Sword of Hell* in *Euripides*, the *Net of Destruction* in *Æschylus*, and the *Snares of Death* in the *Scriptures*, in *Horace*, and in *Tryphiodorus*. As *Tumult* is here figured out like a Fury with a Scourge in her hand, so *Virgil* has described *Bellona* with the same instrument.

Quam cum sanguineo sequitur Bellona flagello.

Æneid, lib. 8. v. 703.

— Her steps *Bellona* treads,
 And shakes her iron Rod above their heads.

Mr Dryden.

v. 812. *Till each polluted Altar foams with blood.*] The Altars are particularly mentioned, because the *Trojans* fled thither for sanctuary. Thus in the sequel of the Poem *Cassandra* is violated in the Temple of *Minerva*, and *Priam* killed at the Altar of *Jupiter*. In like manner, when *Babylon* was taken, the Inhabitants fled for refuge to the Temple of *Jupiter Belus*. *Herodotus lib. 3.* Mr *Broome*, in his *Remarks on the Odyssey*, observes that the same practice prevailed among the *Jews*, and that we find frequently in the *Scriptures* that it was customary to fly to the Altar as a place of refuge, which is evident from the expression of laying hold on the horns of the Altar.

v. 814. *With suppliant knees &c*] M. *Dacier*, in her *Observations on the seventh Book of the Iliad*, asserts that at the time of the *Trojan War* the Custom of praying on the knees was unknown to the *Greeks* and *Trojans*, and in use only among the *Hebrews*; Mr *Pope* has the same remark in his Note on the 449th verse of the fifth Book, and on the 135th verse of the seventh. According to this opinion *Tryphiodorus* is here guilty of an Anachronism in making the *Trojans* pray in that posture. But there is a passage in the ninth *Iliad*, which, if it be to be understood as some have interpreted it, will entirely clear him. The place which I mean is in the Allegorical description of Prayers, which *Phoenix* gives to *Achilles*.

Back from the foe the helpless Sires are thrust, 815
And their grey hairs are humbled in the dust:

Καὶ γὰρ π. Λιταὶ εἰσι Διὸς κῆραι μεγάλαε,
Σωλαὶ π., ρυσταὶ π. —
v. 498.

Pray'rs are *Jove's Daughters*, of celestial race,
Lame are their feet, and wrinkled is their face.
Mr Pope.

The old Scholiast, Mr *Addison*, and M^{rs} *Kollin* observe that *Prayers* are said to be lame, because the posture of a Suppliant is with his knee on the ground; Mr *Dacier* interprets it in the same manner. But Mr *Pope* disapproves of this Explanation, and observes that Mr *Dacier* contradicts her own assertion, having before affirmed that no such custom was used among the *Greeks*. Beside this Allegory in *Homer* there is a passage in the third *Æneid*, which has by some been understood of kneeling.

Dixerat: cū genua amplexus, genibusque volutans,
Hærebas. —
v. 607.

Soon as approach'd, upon his knees he falls,
And thus with tears and sighs for pity calls.
Mr *Dryden*.

But it must be confessed that by *genibus volutans* seems rather to be meant that *Achæmenides* threw himself at *Æneas's* knees, than that he kneeled down to him; and so the words have been understood by one of the later *Latin* Poets, as appears from his imitation of this passage.

Martini genua amplectens, pedibusque volutans.
Venant. Fort. *Vie Mart.* lib. 3. v. 235.

But I am not much concerned to vindicate *Tryphiodorus* in this particular, since if it be an error in Chronology, yet it is such an one as is not unfrequent among the Poets. *Seneca* in his *Hercules furens* (not to mention the other instances which the same Author will afford us) has taken the same liberty in this very circumstance of kneeling.

Victorem posito suspiciens genu.
v. 546.

Nor has Mr *Pope* himself scrupled to mention the same custom in his excellent Translation of the *Iliad*.

Then

Here Babes, whose infant tongues scarce yet began
 To form in broken sounds the speech of Man,
 Thoughtless of ill, were dash'd against the stone,
 And suffer'd for offences not their own;
 Torn from the foodful breast: While by their side
 The helpless Mothers with their Infants died.

820

*Then in their Chariot on their knees they fall,
 And thus with list'd hands for mercy call.*

B. 11. v. 169.

*Thus forc'd to kneel, thus grov'ling to embrace
 The Scourge and Ruin of my realm and race.*

B. 24. v. 630.

Let me add to this that in a fragment of the *Tabula Iliaca*, which has been published by F. Montfaucon, Chryses is represented kneeling down to Agamemnon, to petition for his Daughter's ransom.

v. 817. *Here Babes &c.*] The barbarities mentioned in the foregoing and following lines, are thus finely set forth by Lucan.

*Non Senis extremum piguit vergentibus annis
 Præcipitasse diem: nec primo in limine vitæ
 Infantis miseri nascentia rumpere fata.
 Crimine quo parvi cadem poluere mereri?*

Lib. 2. v. 105.

The ruthless steel, impatient of delay,
 Forbade the Sire to linger out his day:
 It struck the bending Father to the earth,
 And cropt the wailing Infant at his birth.
 Can Innocents the rage of Parties know,
 And they who ne'er offended find a foe?

Mr Rowe.

v. 821. *Torn from the foodful breast: &c.*] This description of the Greeks destroying the Trojans without any regard to Sex or age, is an exact accomplishment of Agamemnon's threat in the sixth *Iliad*; especially as the passage is usually translated.

—— Τῶν μάλιστα ὑπερφύγοι αἰπὺν ὄλεθρον,
 Χειρὸς δ' ἡμιστέρας μολὶ ὄντια γαστέρα μήτηρ
 Κεῖροι εἶναι φέροι, μολὶ δὲ φύγοι. ———

v. 57.

N^o

Here Birds of prey the trembling limbs devour'd ;
Here Dogs, attendants of their Master's board,

*Not one of all the race, not sex, nor age,
Shall save a Trojan from our boundless rage:
Ilium shall perish whole, and bury all;
Her babes, her Infants at the breast, shall fall.*
M^r Pope.

It will not, I hope, be thought too great a presumption, if I take the liberty of proposing a doubt which I have concerning this passage. M^r Pope observes that the words, *οἷμα γαστρὶ μήτερ κῆρυ ἰοῖτα φίλοι* might be translated, Infants yet in the womb, but he thinks that M. Dacier is in the right, in her affirmation that the *Greeks* were not arrived to that pitch of cruelty to rip up the wombs of Women with child. The same Lady adds that *Homer*, to remove all equivocal meaning from this phrase, uses the words *κῆρυ ἰοῖτα*, which (says she) would be ridiculous, were it said of a Child yet unborn. This argument which is taken from the word *κῆρυ* is in *Eustathius*, who explains the whole passage of Children at the Breast. But, with submission to such great authorities, it will, I believe, be more difficult to find any classical Writer who uses *γαστήρ* for the Breast or Bosom, than to find *κῆρυ* used for a Child yet unborn: For (not to lay much stress on *Nomius*'s authority, who uses it so in his *Dionysiaca*. Lib. 8. v. 32.) we meet with it in this sense twice in *Callimachus*; where *Latoria*, in the pangs of Child-birth, cries out to *Apollo*, of whom she was going to be delivered,

— Τὴ μήτερά ΚΟΥΡΕ βαρυώεις ;
Hymn. in Del. v. 212.

And again, v. 214.

Γαῖο γαῖο ΚΟΥΡΕ. ———

As to the other argument which M. Dacier brings to prove that *Homer* does not speak of Children yet unborn, (namely that the custom of ripping up Women with child was not then known) She herself owns that *Grotius* was of a different opinion: But I do not see that it is necessary in this place to suppose such a custom, since there are other ways of destroying Children in the womb, one of which is mentioned by *Horace*; and it is the opinion of some of his Commentators that he alludes to this very passage in *Homer*.

*Sed palam captis gravis, heu nefas, heu !
Nescios fari pueros Achivis
Ureres flammis, etiam latentes
Matris in alvo.*
Hor. lib. 4. Ode 6.

He in a flood of Grecian fire
Had bid the teeming Dame expire,
While, bury'd in her womb, (Un-

Aw'd by those once-lov'd Masters now no more,
 Rend the dire food, and lick the spatter'd gore.
 Loud-echoing Yells proclaim their savage joy,
 And Screams of Horror fill the darken'd sky.
 Now to thy Dome, *Deiphobus*, ascends
 The *Spartan* Prince, and Death his steps attends:
 Fierce as he moves to claim his ravish'd Bride,
 While stern *Ulysses* joyns the Warrior's side.
 Thus Ev'ning Wolves, when pinch'd with winter's cold,
 (Dire Sons of hunger) seize th' unguarded fold:

(Untaught to deprecate it's fate)
 The Babe an early grave had met,
 And thar'd an equal doom.

v. 829. *Now to thy Dome, Deiphobus, ascends*
The Spartan Prince &c.] The following adventure of *Aeneas* and
Ulysses is borrowed from the *Odyssey*; where it is mentioned as part of the
 subject of *Demodocus's* Song.

Ἡεῖδεν δὲ, ὡς ἄνδρ' οὐρανὸν ἔειπε
 Ἰαπετῶν ἐκχρύμφοι, κροῖλον λόχον ἐκπρολιπόντες.
 Ἀλλ' οὐδ' ἄλλῃ ἔειδεν πόλιν κεραιζέμεν αἰπὴν·
 Αὐτὰρ Ὀδυσσεύς περὶ δῶμαθ' ἀνιφθόοιο
 Βήμβρακ' ἤνυτ' Ἀρηά, σὺν ἀντιθέῃ Μειλιάδῃ.
 Καὶ τὴν δὴ αἰνέταται πόλεμον φάτο πολμήσαντα
 Νικῆσθαι καὶ ἵππειά, δ' ἄρ' ἐμὲ μὲν Ἀθλῶνι.

Lib. 8. v. 514.

He sung the Greeks stern-issuing from the Steed,
How Ilion burns, how all her fathers bleed:
How to thy dome, Deiphobus! ascends
The Spartan King; how Ithacus attends,
(Horrid as Mars) and how with dire alarms
He fights, subdues; for Pallas strings his arms.

Mr Pope.

v. 833. *Thus Ev'ning Wolves &c.*] *Virgil* has applied this Simile to *Aeneas*
 and his Companions fighting in defence of their Country. But I believe
 every

They bear the labour of the Swains away, 835
Grind their sharp fangs, and rend the trembling prey.

every one will agree with Dr *Trapp*, that the comparison of Wolves ravening for their prey is much more applicable to the *Greeks* invading the *Trojans*, than to the *Trojans* endeavouring to defend themselves.

v. 834. *To' unguarded fold.*] The *Greek* word is ἀσφύγκτους. *Dausqueim* has hit us a curious piece of Criticism on this Expression. He allows, that it is generally thought to be the same as ἀσφραγδους, *unguarded*, but is himself of opinion that it should be rendered *unmarked*, in allusion to a custom among the Ancients of Stamping the Owner's name on the back of their Sheep. That there was such a custom he proves from *Calpurnius*; but the conclusion which he draws from it is a very extraordinary one: that because it was usual to set a mark on their Sheep, therefore *Tryphiodorus* calls them ἀσφύγκτους, *unmarked*. *Mavelin* a teram *Suidæ* interpretationem ἀσφύγκτους explicantis ἀσφραγιστου, *Pecora non obsignata, Oves, quibus minimè impressum est signum: Nam cum gregibus herilia inurebant nomina.* For my part, I make no doubt that *Tryphiodorus* speaks of Sheep without a Shepherd (and so *M. Rochar* understands it in his *Hierozoicon*) as *Ovid* has used the word *incustoditum* on a like occasion

Utque rapax, stimulante fame, cupidusque cruoris,
Incustoditum capiat ovile Lupus.
Trist. lib. 1. El. 5.

v. 835. *They bear the labour of the Swains away,*

Grind their sharp fangs, and rend the trembling prey] Literally, *they devour the labour of the Shepherds.* I must here again beg leave to set down *Dausqueim's* exposition of this passage in his own words. *Pastorum laborem discernendi jugulatam & ambeſam ab integrâ, aut semilacea, ut sua cuique mancipi assignetur, molestiorem reddunt Leones. Nisi forte per Κάρματα νομήων septa ipsa capias, quæ in pascuis locis Pastores inædificant ad cogendas & coercendas id genus animantes.* "The Lyons, says he, (*Wolves* he should have said, for there is no mention of any *Lyons* in the Comparison) create the Shepherds a great deal of trouble "in distinguishing the Sheep which they have half devoured from the whole "ones, and assigning each of them to their owners. Unless perhaps by the "labour of the Shepherds we are to understand the enclosures which they "build to keep their Cattel in." The most natural interpretation of the words seems to be that which *Aylander* has made choice of in his Translation, who appears to have taken *Κάρματα νομήων* for the Sheep themselves. There is much the same expression in *Jeremiah*. *Shame hath devoured the labour of our fathers from our youth; their flocks and their herds, their sons and their daughters.* Chap. 3. v. 24. The Flocks and the Herds seem here to be the same with what the Prophet calls the Labour of their Fathers, and that the learned *Castellio* understood it so, plainly appears from his translation of this passage. *Patriam nostrorum laborem, scilicet oves, boves, filios, filiasque consumit jam à pueritia nostrâ irpitudine.*

The dauntless Chiefs the rushing fight sustain,
 And combate singly with an host of men :
 Here crouds, repulsive, stop'd the warlike pair ;
 Here, wing'd with death along the dusky air,
 Stones, darts, and jav'ins flew in mingled show'rs,
 Hurl'd from the summit of the lofty tow'rs.
 In vain they flew : Each Chief the force repell'd,
 Safe in the covert of his ample shield ;
 While, glancing from the helmet's polish'd round,
 The storm falls harmless, and the shafts rebound.
 On rush'd *Ulysses* with resistless Sway,
 Burst the strong valves, and forc'd th' obstructed way :

v. 841. *Stones, darts, and jav'ins flew in mingled show'rs &c*] The *Trojans* make the same defence in *Virgil*.

*Daidanidæ contra turres ac tecta domorum
 Culmina convellunt (his se, quando ultima cernunt,
 Extremâ jam in morte parant defendere telis)
 Auratasque trates, veterum decora alta parentum,
 Devolvunt. Alii strictis mucronibus imas
 Obsedere fores : has servant agmine denso.*
Æneid, lib. 2. v. 445.

Roofs, tow'rs, and battlements the *Trojans* throw,
 A pile of ruins, on the *Greeks* below ;
 Catch for defence the weapons of despair,
 In these the last extremes of Death and War.
 Now on their heads the pond'rous beams are roll'd,
 By *Troy's* first Monarchs crusted round with gold.
 Here thronging troops with glitt'ring falchions stand,
 To guard the portals, and the door command.

Mr Pitt.

v. 847. ——— *Ulysses with resistless Sway,
 Burst the strong valves, and forc'd th' obstructed way.*] The words in the
 Original are manifestly corrupted.

Here stern *Atrides*, from the croud apart,
Fix'd in the *Trojan* Prince his vengeful dart; 850

— Καὶ ἀντίστοι μὲν ὀμιλεῖν,
Θύρας περ δαιμαλίας ἰδαιζει Ὀδυσσεύς.

Dausqueius proposes two methods of correcting them; either by reading

Σὺν περ θυρωρῶν δαιμαλίας ἰδαιζει Ὀδυσσεύς,
Or
Σὺν θυρωρῶν δαιμαλίας εἰς.

But I believe the verse may be restored to it's sense and measure by a shorter correction. Instead of ΘΥΡΑΣ I would read ΟΥΡΑΣ.

Οὐρῶν περ δαιμαλίας ἰδαιζει Ὀδυσσεύς.

Cuñadesque trepidos perterritus Ulysses. That π may be made long, though the next word begins with a single consonant, is proved by Dr Clarke in his notes on the ninth *Iliad*, and by Linnæus on *Hesiod's Theog.* v. 135. The Alteration which I have proposed is the same in sense with *Dausqueius's*; but I cannot agree with him in his supposition that *Tryphiodorus* by using the word δαιμαλίας intended any reflection on the Bravery of *Ulysses*, as if he chose to assault the Guards while they were dismayed, and would have been afraid to attack those who had the courage to resist him. Such an insinuation is utterly inconsistent with the Character which *Ulysses* bears through the whole Poem, in which he distinguishes himself no less by his valour than by his prudence.

v. 849. Here stern *Atrides*, from the croud apart,

Fix'd in the *Trojan* Prince his vengeful dart.] *Virgil's* account of *Deiphobus's* death is very different from this. We are told in the sixth *Æneid*, that *Helen*, being willing to ingratiate herself with *Meneceus*, introduced him and *Ulysses* into *Deiphobus's* apartment, while he was asleep. The manner in which they wounded and disfigured him is described in the following lines.

Atque hic Priamidem laniatum corpore toto
Deiphobum vidit, lacerum crudeliter ora:
Ora, manusque ambas, popilataque tempora raptis
Auribus, & truncas inhonesto vulnere naves.

Æneid. lib. 6. v. 494.

Here *Priam's* Son, *Deiphobus*, he found;
The mangled Youth was one continued wound:
For now his face, his beauteous face, appears
Gath'd and dishonour'd by a thousand scars.
His hands, ears, nostrils, (hideous to survey!)
The stern insulting foes had lop'd away.

Mr Pitt.

R

Some

Stretch'd on the ground the bleeding Warrior lies,
 His entrails gushing from the wound he dies,
 And dark oblivion shades his swimming eyes.

Him *Helen* follow'd: Various doubts possess'd,
 And various passions fill'd her troubled breast.

Now Scenes of future peace her Hopes employ,
 Now conscious blushes check the rising joy.

At length her Country's love, as in a Dream,
 Rush'd to her thoughts, and rais'd the long-extinguish'd
 flame.

From her full heart the sighs unbidden stole,
 And soft compunction touch'd her melting soul.

Here through the croud the youthful *Pyrrhus* press'd,
 And sheath'd his Sword in *Priam's* aged breast;
 The Corse, at *Jove's Hercéan* altar laid,
 Sprinkled with kingly blood the hallow'd shade.

Some have imagined that *Virgil* does not adhere to the historical account of *Deiphobus's* death, but that he alludes to a custom among the Romans of executing the same punishment on Adulterers, which is here inflicted on that Prince. If this observation were certain, it would afford a new proof of the spuriousness of the Book which goes under the name of *Dionysius*: For in that Author we meet with the same description of *Deiphobus's* death, and expressed almost in the very words of *Virgil*. *Ibi Menelaus Deiphobum, quem post Alexandri interitum Helenæ matrimonium interceptisse supra laudavimus, exsecutis primò auribus, brachiisque ablatis, deinde naribus, ad postremum truncatum omni ex parte, sedatumque, summo cruciatu necat.* Lib. 5.

v. 864. *The Corse, at Jove's Hercéan altar laid,
 Sprinkled with kingly blood the hallow'd shade.*] This agrees with *Cassandra's* Prophecy in the foregoing part of the Poem, where, addressing herself to *Priam*, she says,

Not all his pray'rs could sooth the Victor's rage,
Nor *Peleus* sinking with an equal age.

*I see thy hands with feeble tremblings move,
And grasp the altar of Hercéan Jove.*

Fulvius Ursinus, and some other learned men, are for reading *Ερμείος* instead of *Ερκεῖος*, supposing that *Priam* was not killed at the Altar of *Jupiter Hercéus*, but at the Altar of *Mercury*. One or two Editions of *Tryphiodorus* favour this reading; and there are two passages in *Calaber*, in which, according to some Editions, mention is made of the *Herméan* Altar: The learned *M. de Meziriac*, in his Comment on *Ovid's Epistles* (Tom. 2. p. 301.) says that *Calaber* is the only Author that he knows of, who has said that *Priam* was killed at the Altar of *Mercury*. *La Cerda* is for retaining the word *Ερμείος* both in *Calaber* and *Tryphiodorus*, but thinks that it is not to be understood of *Mercury* but of *Jupiter*, as *Tryphiodorus* has joyned the word *Αἰδῶς* with it. The Epithet *Ερμείος* may, he imagines, be as well applied to *Jupiter* as *Ερκεῖος*: His reasons for it may be seen in his remarks on the second *Æneid*. v. 512. But since *M. Bayle* and the best Editors of *Calaber* imagine the word *Ερμείος* to have been inserted, by the mistake of some Copyist, instead of *Ερκεῖος*, and since several of *Tryphiodorus's* Editors (to which we may add the Authority of *M. Reimarus's* Manuscript) have espoused the latter, as the true reading, I have not scrupled to translate it according to their correction: Especially as *Euripides*, *Pindar*, and a great number of other Authors affirm that *Priam* died at the altar of *Jupiter Hercéus*. And that this was the common Tradition appears from *Alexander's* having sacrificed on that Altar to avert the wrath of *Priam* from the Posterity of *Pyrrhus*. *Arrian. Exped. Alex. lib. 1.* *Mr Broome*, in his Remarks on the *Odyssey* (B. 22. v. 372.) observes that the Altar of *Jupiter Hercéus* stood in the Palace-yard; so called from *ἔργος*, the out-wall enclosing the Court-yard, and that the Altar mentioned by *Virgil*, to which *Priam* fled for refuge, was of the same nature.

*Ædibus in mediis, nudoque sub ætheris axe
Ingens ara fuit: juxtaque veterrima laurus,
Incumbens aræ, atque umbrâ complexa Penates.*
Æneid. lib. 2. v. 512.

Uncover'd but by Heav'n, there stood in view
An Altar, near the hearth a Laurel grew,
Dodder'd with age, whose boughs encompass round
The household Gods, and shade the holy ground.
Mr Dryden.

v. 867. Nor *Peleus* sinking with an equal age.] *Delrio* on *Seneca* observes that *Tryphiodorus* has very much heightened our conceptions of *Pyrrhus's* cruelty, by representing him thus insensible to the strongest motive to compassion. For what could be a greater inducement to make him pity *Priam*, than the remembrance of his Grandfather *Peleus*, who laboured under the same

(Not thus *Achilles* heard the Monarch's pray'r,
Pitying He heard, and pitying learn'd to spare.)

same Age and Infirmities with the old King, and was exposed to the same misfortunes. It is with this consideration that *Priam*, in the *Iliad*, once appeales the Anger of *Achilles*, and prevails on him to restore the body of *Hector*.

Μῆσσε πατρὸς σῆς, θεοῖ; ἱπείκελ' Ἀχιλλεύ,
Τηλεχθ, ὡπρὲς ἔχω, ὅλοῦ ἐπὶ γήραος ἔδω.

Lib. 24 v. 486.

Al think, thou great one'd of the Pow'rs divine!
Think of thy Father's age, and pity mine:
In me that Father's rev'rend image trace,
Tho' e siver hairs, that venerable face;
His trembling limbs, his helpless person, see!
In all my Equal, but in Misery!

Mr Pope.

Toward the close of his Speech, *Priam* repeats this part of his Speech, with an intent (as Mr *Pope* observe,) of leaving it fresh in the Hero's memory, as the most effectual method of softening him to compassion.

v. 868. *Not thus Achilles heard the Monarch's pray'r, &c.*] This relates to the reception which *Priam* met with, when he went to petition *Achilles* for the body of *Hector*. *Achilles*, as we find at the end of the *Iliad*, used him with great civility, and notwithstanding his resentment for the death of *Patroclus*, whom *Hector* had lately killed, complied with his request. *Priam*, in *Virgil*, mentions this behaviour of *Achilles* towards him, and reproaches *Pyrrhus*, as one whose cruelty rendered him unworthy to treat a father.

At non ille, satum quo te mentiris, Achilles
Talis in hoste fuit Priamo: sed jura fidemque
Supplicis erubuit; corpusque ex angue sepulchro
Reddidit Hectorum, meque in mea regna remisit.

Æneid. lib. 2. v. 540.

Unlike thy Sire, *Achilles* the divine,
(But sure *Achilles* was no sire of thine!)
Foe as I was, the Heroe deign'd to hear
The Guest's, the Suppliant's, King's, and Father's pray'r;
To funeral rites restor'd my *Hector* slain,
And safe dismiss'd me to my realms again.

Mr Pitt.

Such *Priam's* fate! and such by *Heav'n's* decree, 870

Relentless *Pyrrhus*! was reserv'd for Thee:

v. 870. Such *Priam's* fate! and such by *Heav'n's* decree,

Relentless Pyrrhus! was reserv'd for Thee.] Whoever examines the account of the deaths of *Achilles*, *Priam*, and *Pyrrhus*, will find a strange similitude of circumstances, and an uncommon series of Vengeance, running through the whole of it. *Achilles* was assassinated at the Altar of *Apollo* by the treachery of *Priam's* Sons, *Priam* is here killed by *Pyrrhus* at the Altar of *Jupiter*, and his death was afterwards revenged upon *Pyrrhus*, at the Altar of *Apollo* at *Delphi*. It was this which gave rise to That Proverb among the Ancients, *Neoptolemi vindicta*, which was used when any one was punished in the same manner in which he had offended. *Vid.* Pausan.

It is agreed on all hands (says *M. de Meziriac* in the Work which I have lately quoted) that *Pyrrhus* was killed in the Temple of *Apollo*, though the occasion and circumstances of his death are very differently related. *Pindar* tells us that he went thither to offer up the first-fruits of the Spoils which he had brought from *Troy*, and that, while the *Delphians*, in a disorderly manner, snatched the flesh of the Victims, on endeavouring to quell the tumult, he was killed by one of the Multitude.

— Αεροπύων θ'
 Ια Κρείων νιν ὑπὲρ, μάχας
 Ελασεν ἀντιπυχόντ' ἀνὴρ μαχαίρῃ.
Nem. Ode 7. v. 60.

Tryphiodorus has expressed himself in the words of *Pindar*.

Δελφὸς ἀνὴρ ἐλάσας ἱερῇ κατέπιφθε μαχαίρῃ.

Virgil and *Velleius Paterculus* affirm that he was killed by *Orestes*; but *Euripides* informs us that the *Delphians* fell upon him and slew him, on a surmise, which was spread about by *Orestes*, that he was come with a design to rob the Temple. *Eurip. Androm. v. 1090.* It was this last Authority which induced *Neander* to translate the words of *Tryphiodorus*, ζαχὲς δηλήμωρα τὰς, *divini ut hostem templi*; intimating that he did not really come as an Enemy, but that he was slain on a suspicion of his being so. But I have ventured to render the words in a literal sense; being fully persuaded that our Author meant that *Pyrrhus* really came with an intent of pillaging the Temple. This Interpretation is grounded on the authority of *Pausanias* and the Scholiast on *Pindar*, and is confirmed by *Strabo*, whose words I shall therefore set down. Δείκνυται ἐν τῇ περὶ τῆς πατρὸς Νεοπτολήμου, καὶ χρησμοῦν ἡρώδου, Μαχαίρῃ Δελφῷ ἀνδρὸς ἀνελόντ' αὐτόν. ὡς μὲν ὁ μῦθος, δίκαια αἰτῆται τὸ θῆναι τῷ πατρὶος φόνου, ὡς δὲ τὸ εἰκὸς, ἐπιθήμενοι τῷ ἱερῷ. *Strabo. Lib. 9.* "They shew, in the Grove at *Delphi* the Tomb of *Neoptolemus*, erected by the order of an Oracle. He was slain by one *Machæreus* a *Delphian*, while (as the story goes) he was desiring the God to revenge his Father's death; or (according to the most probable account) while he was invading the Temple." *Eusebius*

When, as thou cam'st the *Delphic* Shrine t' invade,
Th' avenging Priest the bold attempt forbade,
And bury'd in thy breast the sacred blade.

Here, from the tow'r by stern *Ulysses* thrown,
Andromache bewail'd her infant Son.

scbius and others agree with *Strabo* that he was killed by one *Machæreus*, then adding that this *Machæreus* was the Priest of *Apollo*; which will count for *Tryphiodorus's* saying that he fell *ὑπὸ μυχθαίῳ*, by a consecrated sword, probably That with which they slew the Victims, as in *Homer's* *Hymn to Apollo*. v. 535. *Aylmer*, in his Translation of *Tryphiodorus*, has translated the words *Δελφὸς κτεῖν*, by *divina Sacerdos*, in reference, I suppose, to a passage in *Pausanias*, where a report is mentioned of *Pyrrhus's* having been slain by the order of the *Pythian* Priestess. The mistake which *Dacier* has fallen into in his note on this place, is very unaccountable. He takes from *Pausanias* that *Pyrrhus* was killed by a Tile, which a woman threw on his head; whereas *Pausanias* speaks of the *Pyrrhus* who waged war with the *Romans*, and whose death is related in the same manner by *Plutarch* and other Historians.

v. 875. Here, from the tow'r by stern *Ulysses* thrown,
Andromache bewail'd her infant Son.] The cruelty, which is here executed upon *Ashtanax*, is agreeable to the presages of *Andromache* in her lamentation over *Hector*.

— Σὺ δ' αὖ, τέκος, ἢ ἔμγι αὐτῇ
ΕΨίει, ἵστα κεν ἔργα ἀεικία ἐργάζοιο,
Αἰσχροῦντι παρ' ἀτακτοῦ ἀμειλίχῃ· ἢ τις Ἀχαιῶν
ΡΙΨει, χειρὶς ἰλῶν, δ' ὅτε πύργῳ, λυγρὸν ὀλέθρον,
Χωρὶς ἔσθ' ὅς τις δὴ πρὸς ἀδελφῶν ἐκτασσει Ἐκτορ,
ἢ πατέρ', ἢ ἐγὼ. —

Iliad. lib. 24 v. 732.

Thou too, my Son! to barb'rous climes shalt go,
The sad companion of thy Mother's woe;
Driv'n hence a slave before the Victor's sword;
Condemn'd to toil for some inhuman Lord.
Or else some Greek, whose father press'd the plain,
Or son, or brother, by great *Hector* slain,
In *Hector's* blood his vengeance shall enjoy,
And hurl thee headlong from the tow'rs of Troy.

Mr Pope.

M. *Dacier* observes that cruelties of this kind were very frequently executed in the sacking of towns. Thus, says she, *Isaiah* threatens the *Babylonians*, that their Children shall be dashed to pieces before their eyes. Ch. 13. v. 16. And

From *Ajax* force *Cassandra* flies in vain,
 To find a refuge in *Minerva's* Fane;
 Not *Heaven* it self could move his soul to spare,
 Or save from brutal strength the suppliant Fair: 830
 Fir'd at her Vot'ry's wrong, the blue-ey'd Maid
 To *Argos' Sons* no longer lent her aid;
 On the whole race she pour'd the vengeance down,
 And thousands suffer'd for the guilt of One.

Plalmist says to the same People: *Happy shall he be that teacheth thy Children, and sheweth them against the stones.* Pl. 137. v. 9. And in the Prophet *Hosea*, *Their Irjans shall be dashed in pieces.* Chap. 13. v. 16. *Dacier.* Remarques sur L'Iliade. Livre 22. Dupont. Gnomol. Hom. p. 123.

Ausonius's Epitaph on *Astyanax* is very well worth transcribing.

*Flos Asia, tantâque unus ac gente superstes,
 Parvulus, Argivis sed jam de parte timendus,
 Hic jaceo Astyanax; Scæis dejectus ab aris.
 Proh, dolor! Iliaci Neptunia mania muri
 Viderunt aliquid crudelius Hectoris ætælo.*

v. 881. *Fir'd at her Vot'ry's wrong &c.*] This I take to be the meaning of the words $\epsilon\gamma\beta\epsilon\tau\alpha\iota\ \alpha\upsilon\tau\omicron\upsilon\delta\omicron\tau\alpha\iota$, not *opem abnuit*, as *Neander* translates them, but, as *Xylander*,

Indignata Dea est, & vim facinusque perosa;

Signifying that *Minerva* expressed her detestation of the violation of *Cassandra*, as *Lycophron* and *Calaber* relate that she turned away her eyes with shame and resentment. If this explanation be admitted, there will be no necessity for the correction which *Stephanus* propoies; who, instead of $\epsilon\gamma\beta\epsilon\tau\alpha\iota\ \alpha\upsilon\tau\omicron\upsilon\delta\omicron\tau\alpha\iota$, is for reading $\epsilon\pi\epsilon\tau\epsilon\tau\alpha\iota\ \alpha\upsilon\tau\omicron\upsilon\delta\omicron\tau\alpha\iota$, the Goddess rejected the prayer of *Cassandra*.

v. 884. *And thousands suffer'd for the guilt of One.*] *Cassandra's* injury was severely revenged not only on *Ajax*, but on all the *Grecian Fleet*.

— *Pallasne exurere classem
 Argivum, atque ipsos potuit submergere ponto
 Unius ob noxam, & furias Ajacis Oilei?
 Ipsa, Jovis rapidum jaculata è nubibus ignem,
 Disjecitque rates, everitque aquora ventis.*

Illum,

But *Venus*, mindful of the secret love
 She bore *Anchises* in the conscious Grove,
 The Son and Sire from falling *Ilion* led,
 And safe to *Latium's* realms the Chiefs convey'd

*Illum, exspirantem transfixo pectore flammæ,
 Turbine corripuit, sepulchroque infixit acuto.*

Æneid. lib. 1. v. 43.

Could angry *Pallas*, with revengeful spleen,
 The *Grecian* navy burn, and drown the men;
 She, for the fault of one offending Foe,
 The bolts of *Jove* himself presum'd to throw:
 With whirlwinds from beneath she toss'd the ship,
 And bare expos'd the bottom of the Deep.
 Then, as an Eagle gripe the trembling game,
 The wretch, yet hissing with her Father's flame,
 She strongly seiz'd, and with a burning wound,
 Transfix'd and naked, on a rock she bound.

M. Dryden.

It may at first view appear unjust that a whole Nation should suffer for one man's offence. But *Eusebius* answers, that they all shared in the crime, by neglecting to punish the offender. *Casaubon*, on *Theophrastus*, and some other learned men, have observed that the Scripture furnishes us with a remarkable example of this kind in the history of *Jonah*, and that the following resolution of *Horace* therefore was not made without reason.

— *Vetabo, qui Cereris sacrum
 Vulgâris arcanum, sub isdem
 Sit trabibus, fragilemque mecum
 Solvat phaselum: sæpe Diespiter
 Neglectus incesto addidit integrum.*

Lib. 3. Ode 2.

The vengeance, which was inflicted on *Ajax* and his companions, was not confined to them only, but was transmitted down to their Posterity. For we are told by several of the *Greek* Historians, that a terrible Plague happening among the *Locrians*, not long after the destruction of *Troy*, they were ordered by an Oracle, to send a set number of *Virgins* annually to *Troy*, for a great many years together, to avert the Pestilence, and appease the anger of *Minerva*. *Polyb. lib. 12. Strabo. lib. 13.*

v. 888. *And safe to Latium's realms the Chiefs convey'd.*] Whether *Æneas* carried a Colony into *Italy*, or no, is still a dispute. The opinion, which *Tryphiodorus* has followed, is supported by the testimony of almost all the Poets, and a great number of Historians in both languages. There is a
 Pic

Such *Heav'n's* high will, and such was *Jove's* command,
That, plac'd far distant from their native Land, 890

Prophecy of *Neptune* in the *Iliad*, which is thought by some to favour this Tradition, but is looked upon by others as a manifest confutation of it. The Prophecy is as follows.

Ἦδη γὰρ Πελάμης ἦτορ ἤχθησε Κροίῳ·
Νῦν δὲ δὴ Αἰεΐας βίη Τρώεσσι ἀνάξει,
Καὶ παῖδες παῖδας, τοὶ κεν μετεπιοδὶ ῥήσονται.
Lib. 20. v. 306.

For Priam now, and Priam's faithless kind
At length are odious to th' all-seeing mind;
On great *Æneas* shall devolve the reign,
And sons succeeding sons the lasting line sustain.
Mr Pope.

M. Dacier and Mr Pope observe that some writers, to evade the force of this passage, which seems to prove the boasted Original of the *Romans* to be nothing else but a *Chimæra*, endeavoured to reconcile it with the common Tradition, by saying that *Æneas*, after having been in *Italy*, returned to *Troy*, and left his son *Ascanius* there. But *Dionysius* of *Halicarnassus*, little satisfied with this solution, yet willing to compliment *Augustus*, who was fond of being thought the descendant of *Æneas*, has taken another method of explaining it. He is of opinion that *Neptune*, when he says that *Æneas* should reign over the *Trojans*, meant that he should reign over the *Trojans* which he was to carry with him into *Italy*. But *Strabo* is positive that *Homer* both said and meant, that *Æneas* remained at *Troy*, that he reigned there, *Priam's* whole race being extinct, and that he left the Kingdom to his Children after him. The same Historian mentions an alteration which was made in one of the lines cited from *Homer*, by substituting Παρπασσι in the room of Τρώεσσι. Thus far M. Dacier and Mr Pope: The latter of them observes that *Virgil* has literally translated the words of *Homer*, and that the above-mentioned alteration might probably take it's rise from his Translation; but M. Bochart makes no doubt that *Virgil* took his hint from that alteration. The words of *Virgil* are these.

Hic domus Æneæ cunctis dominabitur oris,
Et nati natorum, & qui nascensur ab illis.
Æneid. lib. 3. v. 97.

What very much confirms the common reading of Τρώεσσι in *Neptune's* Prophecy is a passage in the Hymn to *Venus* ascribed to *Homer*; where That Goddess makes the following promise to *Anchises*.

Σοὶ δ' ἔσται φίλον υἱός, ὃς ἐν Τρώεσσι ἀνάξει,
Καὶ παῖδες παῖδας ἀβυμπίης ἐκχρησάσονται.

S

Know

Their martial Line a lasting throne should raise,
 And stretch their Empire through the length of days
 To Thee, *Antenor*, and thy favour'd Race
 The *Spartan* Monarch shew'd distinguish'd grace;

*Know from our loves thou shalt a Son obtain,
 Who over all the realm of Troy shall reign;
 From whom a race of Monarchs shall descend,
 And whose Posterity shall know no end.*

Mr Congreve.

The whole matter has been fully discussed by M. *Bochart* in a French Dissertation, which was first published by M. *de Segrain* with his remarks on it, and has since been reprinted in *Latin*. It were endless to enumerate the Arguments which this learned Writer has brought to prove the story of *Aeneas's* removal into *Italy* a Fiction and Romance. *Theodorick*, another very learned writer of the last Century, has taken a great deal of pains to defend the general Tradition against M. *Bochart*: All the Authorities, which could make for either side have been produced with great exactness, nor has this of *Tryphiodorus* been omitted; but M. *Bochart* objects that his testimony is the less considerable, because he wrote since *Vergil*. Upon the whole, I find that a great many learned men allow *Bochart* to be the better of the Argument, and are persuaded that the title, by which the *Romans* claimed their descent from the *Trojans*, was as groundless as the pretensions which some of our Countrymen have made to the same original. But it is certain that, however false this Tradition might be, the belief of it was of great advantage to the real Descendants of the *Trojans*, since we read of several privileges and immunities which were granted them by the *Roman Senate* on account of their supposed consanguinity.

v. 393. To Thee, *Antenor*, &c.] *Calaber* and *Ælian* affirm with our Author that *Antenor* was saved on account of his hospitality to *Menelaus* and *Ulysses*. But *Diogenes*, *Dares*, and others charge both Him and *Aeneas* with having been concerned in betraying the City to the *Greeks*: *Lutatius non modo Antenorem, sed etiam ipsum Aeneam proditorem patriæ fuisse tradit. Auctor incert. de Orig. Gent. Rom.* What might possibly give grounds to this suspicion of *Antenor's* being a friend to the *Greeks*, is that in the *Iliad* he dissuades the *Trojans* from continuing the war against them, and advises them to restore *Helen*. This proposal of his, and his hospitality are the only motives, mentioned by *Livy*, which induced the *Greeks* to spare him. *Jam primum certum satis constat, Trojâ captâ in ceteros servitum esse Trojanos; duobus, Aeneâ Antenoreque, & venisti jure hospitii, & quia pacis reddendæque Helenæ semper Auctores fuerant, omne jus belli Achivos abstinuisse. Liv. lib. 1. cap. 1.* Several Historians tell us that, after the destruction of *Troy*, he went into *Italy*, and was the founder of *Padua*. *Lorenzo Pignoria* (himself a *Paduan*) has written two treatises in *Italian* (the one intitled *Antenor*, and the other *La Origine*

Mindful that, when to *Ilion's* walls he came, 895
 His ravish'd Bride at *Priam's* hands to claim,
 Thy threshold had receiv'd the kingly Guest,
 And sage *Theano* spread the plenteous feast.

a. Padova) in which he has taken a great deal of pains to settle this point of History, and to clear the title which his Countrymen claim to this ancient Original. The Inhabitants of *Padua* shew to this day a Monument, which they pretend to be *Antenor's*. The Epitaph, inscribed on it, is published and explained by *Pignoria*, and may likewise be seen in *F. Montfaucon's* and *Milton's Travels in Italy*.

§ 897. *Thy threshold had receiv'd the kingly Guest, &c*] The fact to which *Troilus* alludes is related by *Antenor* himself in the *Iliad*, in the character which he gives *Ulysses*.

Τῆσ' αἶψ' Αἰτωῶς πεπνυμένος ἀπίσιν ἦν ἄνα
 Ω γυνὴ, ἡ μάλα τὸτο ἴππευι κλειπτοῖς ἰσπτοῖς.
 Ἢδ' ἔτι καὶ δῖοιο ποτ' ἤλυθε δῖος Ὀδυσσεύς,
 Σὺν περ' ἀρχαίοις, σὺν ἀειδίῳ Μενέλαῳ·
 Τέσθ' ἔγωγε κτείνωκα, καὶ ἐν μεγάροισι φίλοισα.

Lib. 3. v. 203.

Antenor took the word, and thus began:
Myself, Oh King! have seen that wondrous man;
When, trusting Jove and hospitable laws,
To Troy he came, to plead the Grecian cause;
(Great Menelaus urg'd the same request)
My house was honour'd with each royal Guest.

Mr Pope.

This consideration alone will easily account for *Menelaus's* having spared *Antenor*, since the Table was looked upon by the Ancients as a sacred thing, and the violation of the laws of Hospitality was esteemed the highest profanation imaginable. There is, as *Pignoria* has observed, some resemblance between the Story of *Antenor* and that of *Rahab* the Harlot, who was saved with all her Family, in the destruction of *Jericho*, for having entertained the Messengers of *Joshua*. But indeed the *Israelites* had a greater obligation to this Woman, than the *Greeks* had to *Antenor*, because she not only received them into her house, but likewise concealed them from her fellow-citizens who inquired after them with an intent to kill them, *Joshua*. Chap. 2. v. 3. and Chap. 6. v. 23.

Wide discontinuous yawn'd the Earth, and gave
To thee, *Laodice*, an early Grave.

900

v. 899. *Wide discontinuous yawn'd the Earth, and gave*

To thee, Laodice, an early Grave.] *Laodice*, as appears from the third book of the *Iliad*, was the Daughter of *Priam*, and married to *Hecuba* the Son of *Antenor*. *Plutarch*, in his life of *Cimon*, tells us that the famous Painter *Polygnosus*, in his picture of the Destruction of *Troy*, which was preserved in the Gallery at *Athens* called *ποικίλη*, drew *Laodice's* face from that of his Mistress *Elpenice*. *Pausanias* gives a full account of the same piece of painting, and from him we learn that *Laodice* was placed among the *Trojan* Captives; but the same Writer assures us that he had not met with any Poet who reckoned her among them. And indeed, says he, it is most reasonable to suppose that the *Greeks* let her go free with the rest of *Antenor's* Family. *Pausan.* Phocica. This passage in *Pausanias* may serve to give light to the following lines in *Tryphiodorus*, where he says that *Laodice* was not a captive by the *Greeks*, but died at the destruction of *Troy*. There could have been no occasion for his saying this, if there had not been some report to the contrary, which he here intended to discountenance. But *Pausanias* does not seem to have met with any such account, it is more probable either that *Tryphiodorus* had found it mentioned by some Author, who had escaped *Pausanias's* notice, or else that he alluded to this picture of *Polygnosus*, in which she was placed among the Captives. Nor will it appear strange that our Author should have been acquainted with this piece, since it was celebrated all over the world, and several Authors have been very full in describing the particulars of it. The reason why *Tryphiodorus* mentions *Acamas* in particular may perhaps be gathered from a story which is related by *Parthenius* in his *Erotica*. cap. 16. We are there told that *Acamas* being sent on an Embassy to *Troy*, *Laodice* fell in love with him and had a Son by him, named *Munius*, who, after the Destruction of *Troy*, went with his Father into *Thrace*, and was killed by a Serpent. *Pausanias* tells us that *Euphorion* left behind him an account of *Laodice*, which was full of improbabilities. What these fictions were cannot now be known, because *Euphorion's* works are lost; but *Lorenzo Pignoria* and his Fellow Citizen *Cesarini* (who has likewise written a discourse about *Antenor*) imagine that this Poet related the same story of her, which has been quoted from *Parthenius*. And indeed that her intrigue with *Acamas* was one part of *Euphorion's* subject, may be gathered from the Scholiast upon *Lycophron*, who, after having related the same story, concludes with the following fragment of that Author.

Η οὐ Μένειται ἦα τίς τε πλοῦτος ἐνὶ ὕμῳ,
ἀλλὰ ἡ Σιθονίη τε, καὶ ἐν κτήμασιν Ὀλυμπίου,
ἀχέουσι δ' ἄμφοτεροὶ περὶ πύλαις ἔκτανι ὕδρῳ.

The above-mentioned Writers of *Padua* are unwilling to believe this story concerning *Laodice's* dishonesty, as it reflects very much on the honour of their Founder's family. They build their disbelief of it partly on the judgment and veracity of *Pausanias*, who, as they understand him, condemns

Not led by *Acamas* to distant shores,
 A forc'd attendant on the Victor Pow'rs,
 But bury'd quick, near *Ilion's* ruin'd wall,
 The sad companion of thy Country's fall.

it as a fiction, and partly on the silence of *Tyrthiodorus*, who, they thin^t, would certainly have mentioned it, if he had given any credit to the story.

593. *But bury'd quick, near Ilion's ruin'd wall,*

The sad companion of thy Country's fall } That *Andice* was swallowed up alive is related likewise by *Lycophron* and *Caaler*, and both of them affirm that she died before the *Greeks* set sail from *Troy*: The former of them tells us expressly that she was swallowed up near *Iliu's* monument. *Lycophr.* v. 319. But *Tryphiodorus* says that she perished *πατερὶς γῆνι γαίῃς*, which is generally rendered, *near her native Country*; but here the words must certainly be understood in a different sense: Otherwise he would contradict himself; since he tells us at the same time, that she was not led away captive by the *Greeks*, but perished in the destruction of *Troy*. The whole difficulty of the passage will vanish, if we consider what has been mentioned in a former Note, that *πατερὶς γῆνι*, though it generally signifies one's native Country, may be used in a more restrictive sense for one's native City. The learned Dr *Kuster* in his notes on *Aristophanes* (*Thesmoph.* v. 115) has shewn by several instances, that *χωρὰ*, *χθὼν*, and *γῆ*, are sometimes taken for a City; the same Gentleman tells us that he knows of no one who has made the discovery before him: But the Reader will find it in the miscellaneous Observations of *Cuperus* (lib. 2. cap. 11.) who has confirmed it by one of the examples which Dr *Kuster* has since produced; adding at the same time that *Servius* explains the *Iliu tellus* of *Virgil* (*Æneid.* lib. 11. v. 245) by *Urbs Iliu*. I find that *Grotius* has likewise taken notice of *Servius's* observation, in his Comment on the new Testament, *Matth.* Chap. 2 v. 6. and has moreover quoted an expression equivalent to it, in a fragment of *Sophocles* preserved by *Aristotle*. *Beza*, in his annotations on the same part of *St Matthew*, observes that *Euripides* in his *Hecuba* has used the word *γῆ* in the same limited sense. *Pfochenius*, in his treatise on the Style of the new Testament, §. 129, tells us that some have censured it as a Hebraism, and that *Beza* is mistaken, when he refers to the *Hecuba* of *Euripides* for a parallel to it, since he should rather have referred to the *Orestes*. v. 1328.

Θανὼν Ορίσῃ καὶ μὴ ἰδὼς τῇδ' γῇ.

But *Drusius* (in *Matth.* chap. 10. v. 15.) has likewise appealed to *Euripides's Hecuba*, and the following passage in that Play will shew that neither He nor *Beza* were mistaken in their reference.

Εὐεῖ μ' ἔνι ΓΗΣ ὅρθ' ἔκειθ' ὀρίσματα,
 Πύργῳ τ' ἄγραυτι Τρωικῆς ἔσται ΧΘΟΝΟΣ.

Eurip. *Hec.* v. 16.

The

In vain I strive to raise a loftier Lay,
 And all the horrors of that night display:
 'Tis yours, ye Nine! to touch the founding Lyre,
 While I, unequal to the task, retire;
 While, as the foaming Courser hastes along,
 Swift to the goal I drive the finish'd Song.

The Scholiast on that place plainly proves that both γῆς and χθονὸς are used for the City of *Troy*. Though it appears from what has been said, that Dr *Kuster* is not the first who has made the remark, yet it must be owned that he has brought more examples to confirm it than any of those who have proposed it before him: For beside the Instances which They have brought from the *Hecuba* and *Orestes* of *Euripides*, he has likewise produced several from the *Phænissæ*, *Troades*, and *Ion* of the same Author. *Sophocles* (beside the fragment which *Grosius* mentions) will, in some of his Tragedies which are still extant, furnish us with several examples of the same kind: See the Scholiast on the *Antigone*, v. 192, and v. 194. and on the *OEd. Col.* v. 453. The same Scholiast's remark on the *OEdipus Tyrannus* (v. 166.) is as full to the purpose as any of them. γαίῳ] ἀπὸ τῆς πόλεως ὥστε τῆς γῆς ἐπὶ τῇ πόλει εἰληφέν. Enough has been said to shew that *Tryphiodorus* by the words πατερὸς ἵψου γαίης &c. might mean that *Lacæ* was near the walls of *Troy*: and (what is of much greater Moment, and what I hope, atone for the tediousness of this Remark) the same instances will defend the words of *St Matthew* from the imputation of false *Greek*, and will secure it from the innovations of some, who (as *Pfischer* tells us) were for avoiding this seeming impropriety, by making an alteration in the sacred text. I shall just beg leave to observe that as χθῶν, χθών, and γῆ, which properly signify a whole Country, are thus used sometimes for a City, so πόλις, πολιέηρον, and ἄν, which properly signify a City, are sometimes taken for a whole Country. The first of these is observed by *M. Spanheim*, and *Mr Blackwall* (the one in his remarks on *Julian*, and the other on *Theognis*) and the two last by *Casaubon* upon *Strabo*.

v 909. While, as the foaming Courser hastes along,
 Swift to the goal I drive the finish'd Song.] This Thought is not very unusual either among the *Greek* or *Latin* Poets. *Propertius* and *Ovid* seem to have been particularly fond of it: The former of them in his *Elegies*, and the latter in his *Fasts*, have often introduced it, either in a Simile (as *Tryphiodorus* has done) or by way of Metaphor, as in the following passage in *Virgil* and *Juvenal*.

Sed nos immensum spatium confecimus æquor,
 Et jam tempus Equum jamantia solvere colla.

Virg. Georg. lib. 2. v. 541.

For now the *Morn*, through *Night's* retiring shade,
Rises emergent from her eastern Bed.

*Cur tamen hoc posui libeat decurrere campo,
Per quem magnus equos Auruncæ flexis alumnus.*

Juv. Sat. I. v. 19.

Lycophron has begun his *Cassandra* with the same allusion; but I know of none that has expressed it in a more beautiful manner than *Lucretius*.

*Tu mihi supremæ præscripta ad candida calcis
Currenti spatium præmonstra, callida Musa
Calliope, requies Hominum, Divûmque voluptas,
Te duce tu insignem capiam cum laude coronam.*

Lib. 6. v. 91.

Cicero has the same Metaphor in prose, but speaks of it at the same time in such a manner as shews that it is almost peculiar to Poetry. *Chrsu corrigam iudicem, tum Equis tum verò Quadrigis præcis.* Lib. 2. Epist. 14. ad *Q. Fratrem*. As the Poets in both languages have so often compared their verses to Horses, and the subject in which they are engaged to a Race, this perhaps may be the reason, why Prose is called, in contradistinction to Poetry, by the *Greeks* λόγος πεζός and by the *Latins* *Sermo pedestris*, "Discourse which walks on foot." I should not lay much stress on this conjecture, if I had not met with the following passage in *Strabo*. Καὶ αὐτὸ τὸ πεζὸν λεγέσθαι τὸ αἰὲν ἔμμετρον λέγειν, ἐμφαίνει τὸ διὰ τὸ ὕψος πρὸς κατέβαντα καὶ ΟΧΗΜΑΤΟΣ εἰς τὸ ἐνέσθαι. *Strab* lib. 1. "The very name λόγος πεζός, which is applied to Prose, implies "that it descends from some Eminence or from a Chariot to the ground." *Casaubon* in his annotations on *Strabo*, has paralleled this passage by one in *Plutarch*. Οὕτω δὲ λόγος συμμιγνύσθαι αὐτὰς ἐν σωμαποδνομήν, κατεῖναι μὲν διὰ τὸ μετρεῖν ὑπὲρ ὀχημάτων ἢ ἱσοῦσα. "Their Language thus changing and descending by degrees, History dismounted from it's metre as from a Chariot" Agreeably to *Strabo* and *Plutarch's* observation, *Pindar* very frequently speaks of the Chariot of the Muses (*Quadrigæ Poeticæ* as *Tully* calls them) which *Nemesian* has imitated in the beginning of his Poem on Hunting.

— Juvas aurato procedere currui,
Et parere Deo. —

I should be apt to imagine that the Fable of *Pegasus* was built on the same foundation with this comparison, but that I find a great many learned men trace that Fiction up to a very different Original.

After so many quotations from the Ancients, the *English* Reader will not perhaps be displeased, if I transcribe a very beautiful passage from one of our own Poets, which has some relation to our present purpose.

After

Drawn by her Steeds she climbs th' etherial way,
 And gladdens Nature with the face of day.
 The *Greeks* exulting view their labour o'er;
 Then through the streets with watchful care explore,
 If any, shelter'd in the secret gloom,
 Had lurk'd unseen, and shun'd the gen'ral doom:
 One scene of slaughter'd *Trojans* they survey;
 Countless as fishes on the shores they lay,
 While Death's capacious snares inclos'd the captive

[prey.]

*After so long a race as I have runne
 Through Faery land, which those six books compile,
 Give leave to rest me, being half fordone,
 And gather to my self new breath awhile.
 Then, as a Steed refreshed after toile,
 Out of my prison will I break anew;
 And stoutly will that second worke assaile,
 With strong endeavour, and attention due.*
 Spenser's *Amoretti*.

v. 913. *Drawn by her Steeds &c.*] Mr *Hughes* and Mr *Spence* observe that there is nothing in which the Poets vary more, than in their descriptions of *Aurora*. These Gentlemen have laid together a great many passages relating to this point, in some of which She is described with the Horses of the Sun, in others she is drawn by four of her own, and sometimes by only two. The Epithet *ἵππων*, which *Tryphiodorus* bestows on her, will no more help us in determining the number of them, than that of *ἄλκυονος* in the thirteenth *Idyllium* of *Theocritus*. In *Lycophron* she is described riding on the wings of *Pegasus*. v. 17. where the illustrious Editor takes notice of the conformity between this metaphor, and That in the 139th Psalm *If I take the wings of the Morning, and remain in the uttermost parts of the Sea.* From this passage in *Lycophron* we may know why *Euclid*, in his *Oracles*, (v. 1004.) gives *Aurora* the title of *Μεσηπτελον*, and the Epithet *λευκοπτερον*, *white-winged*, which he gives her in his *Troades* (v. 848.) exactly corresponds with the expression in the inspired Writings.

v. 921. *While Death's capacious snares &c.*] *Ἀπὸ θανάτου πανάξου* is a bold expression, but not uncommon either among the sacred or profane Writers. *The Law of the wife is a fountain of life to depart from the Snares of Death.* Proverbs. chap. 13. v. 14. *The Snares of Death compassed me round about, and the pains of Hell gat hold upon me.* Psalm 116. v. 3.

The stately Dome, the consecrated Shrine,
Forc'd by the conqu'ring Greeks, their wealth resign :

— *Furvæ miseram circum undique Lethi
Vallavere plagæ.* —

Stat. Sylv. lib. 5. carm. 1. v. 155.

— *Non animium metu,
Non mortis laqueis expedies caput.*

Hor. lib. 3. Ode 24.

Monf. *Dacier*, in his Remarks on *Horace*, and Madam *Dacier* in her Notes on the fifth *Iliad*, have observed that the same figure is to be found in *Ezekiel*. *My Net will I spread upon him, and he shall be taken in my Snare* .Chap. 12. v. 13. and Chap. 17. v. 20. There is a passage in *Æschylus*, which has still a greater resemblance to the words of *Ezekiel*, than any of those which we have yet produced.

Ω Ζεῦ βασιλεῦ, ἔ Νυξ φιλία,
Ἡ τ' ἐπὶ Τροίας πύργῳ ἔδαιες
Σπργανὸν δίκτυον, ὡς μήτε μέγαν
Μήτ' ἐν νεκρῶν πύλιν ὑπερτελίσσῃ
Μίγαν δουλείας
Γάζαμον, ἄτης παναλώτε.

Agam. v. 363.

It is not impossible that these lines of *Æschylus* might furnish a hint to the Painter mentioned by *Plutarch*, who drew *Timotheus*, the great *Athenian* General, with *Fortune* standing by his side, and throwing nets on the Enemy's Cities.

Tryphiodorus's whole description of the *Greeks* searching to find whether any of the *Trojans* had escaped them, and the comparison of the dead bodies to Fishes spread upon the Sea-shore, were undoubtedly copied from the *Odyssey*; where, after the slaughter of the Suitors, *Ulysses* is described making search if any of them had concealed themselves.

Πάπτηεν δ' Ὀδυσσεύς κατ' ἰὸν δόμον, εἴ τις ἔτ' ἀνδρῶν
Ζωὸς ὑποκλοπίοιτο, ἀλύσκων κῆρα μέλαιναν·
Τὸς δ' ἴδεν μγάλα πάντας ἐν αἵματι καὶ κοίῃσι
Πεπτέοτας πολλὰς· ὥς ἰχθύας, ἔσθ' ἄλιῃς
Κοῖλον ἐς αἰγάλον πολλῆς ἐκτοδὲ θαλάσσης
Δίκτυα ἐξέρυσαν πολυωπῶ· οἱ δὲ τε πάντες
Κύμαθ' ἀλὸς ποθέοντες ἐπὶ ψαμγότοις κίχωνται,
Τῶν μὲν τ' ἦελυτο φαίην ἐξέλετο θυμὸν.

Lib. 22. v. 381.

The *Trojan* Matrons, a dejected train,
 Their hands fast-fetter'd with the servile chain,
 Move tow'rd the fleet: With these their Infants go,
 And mourn responsive to their Mother's woe
 Now round the walls the gathering flames aspire,
 And *Neptune's* labour sinks in floods of fire.

*Meanwhile Ulysses search'd the Dome, to find
 If yet there liv'd of all th' offending kind
 Not one! complete the bloody tale he found,
 All steep'd in blood, all gasping on the ground.
 So, when by hollow shores the Fisher train
 Sweep with their arching nets the hoary main,
 And scarce the meshy toils the copious draught contain,
 All naked of their element, and bare,
 The fisher part, and gasp in thinner air;
 Wide o'er the sands are spread the stiff'ning prey,
 Till the warm Sun exhales their souls away.*

Mr Pope.

v 322. *The stately Dome, the consecrated Shrine,
 Forc'd by the conqu'ring Greeks, their wealth resign &c.]* In this, and several other parts of the Poem, *Tryphiodorus* has made choice of the same circumstances, and inserted them in the same order, as *Virgil*.

*Et jam porticibus vacuis Junonis asylo
 Custodes lecti Phoenix & dirus Ulysses
 Prædam asservabant. Huc undique Troia gaza
 Incensis crepta adytis, mensæque Decorum,
 Cratèresque auro solidi, captivæque vestis
 Congeritur: Pueri & pavidae longo ordine Matres
 Stant circum. —*

Æneid, lib 2 v 761.

Ulysses now and *Phœnix* I survey,
 Who guard in *Juno's* Fane the gather'd prey
 In one huge heap the *Trojan* wealth was roll'd,
 Refulgent robes and bowls of massy gold
 A pile of tables on the pavement nod,
 Snatch'd from the blazing temples of the Gods:
 A mighty train of shrieking Mothers bound
 Stood with their captive Children trembling round

Mr Pope

v 322. Fa

Afflicted *Troy* her slaughter'd Sons surveys, 930

And crowns their ashes with a funeral blaze.

sad *Xanthus* mourns the due destruction made,

And tears of sorrow swell his wat'ry bed.

Plac'd by the *Greeks* on stern *Achilles'* tomb,

Thy Daughter, *Priam*, waits th' impending doom: 935

Struck by the sword she falls, ill-fated Maid!

A guiltless Victim to the Hero's shade.

Shard out by lot the female Captives stand;

The spoils divided with an equal hand,

Each to his ship conveys his rightful share, 940

Price of their toil, and trophies of the war:

v. 934. *Plac'd by the Greeks on stern Achilles' tomb,*

Thy Daughter, Priam, waits th' impending doom] It was mentioned at the beginning of these Annotations that *Achilles* was assassinated by the sons of *Priam*, just as the marriage ceremonies were going to be celebrated between him and *Polyxena*. *Philostratus* tells us that *Polyxena* killed herself on his tomb, out of sorrow for his death; but most Writers agree with *Tryphiodorus*, that the Ghost of *Achilles* appeared to the *Greeks*, and forbade their setting sail from *Troy*, till they had sacrificed her to his Manes. The Story of her death is related in the thirteenth book of *Ovid's Metamorphoses*, and has been very elegantly translated from thence by Mr *Stanyan*.

v. 933. *Shard out by lot the female Captives stand.*] That the custom of casting lots for the Captives was observed by other Nations beside the *Greeks*, appears from the Prophet *Nabum's* description of the Captivity of *No. 21* *Let her be carried away, she went into captivity: They cast lots for her honourable men, and all her great men were bound in chains.* Chap. 3. v. 10. The same kind of tribulation is mentioned by another of the inspired Writers. *Strangers carried away captive his forces, and Foreigners entered into his gates, and cast lots upon Jerusalem.* *Obadiah.* v. 11

Then, launch'd from *Troy*, they cut the yielding foam,
And *Greece* in triumph seeks her native home.

v. 942. *Then, launch'd from Troy, they cut the yielding foam, &c.*] *Tryphiodorus*, agreeably to the proposition delivered at the beginning of his Poem, has continued his narration no farther than to the end of the War. The return of the *Greeks* from *Troy* would of itself have afforded matter for a whole Poem, and accordingly the learned *Fabricius*, in his *Bibliotheca Græca* (lib. 2. cap. 2.) has collected the names of several of the Ancients, who have written entirely on that Subject: None of these are now extant, but their lots may in some measure be supplied by *Homer's Odyssey* and *Euripides*, and more especially by *Quintus Calaber*, who has set apart the last book of his Supplement to *Homer* for a recital of the calamities which befell the *Greeks* in their return home. *Lycophron* has likewise touched upon this subject in his *Cassandra* (v. 373.) and tells us that a great part of their Fleet was shipwrecked on the rock *Zarax*. "This rock, says his Scholiast, is the same which *Phalaris* and others call *Caphareus*:" The place to which the Scholiast refers is in the ninety second Epistle ascribed to *Phalaris*, which is addressed to *Sisyphorus*, who was engaged in writing a Poem on the Subject, which we have been speaking of. I should not have taken notice of this passage in the Scholiast on *Lycophron*, but that I find no mention made of it among the testimonies concerning *Phalaris's* Epistles, which have been collected by the late Earl of Orrery, *Fabricius*, and Dr *Bentley*.

ERRATA in the Annotations.

PAG. 14. for And by *Euripides*, read And another Statue of the same Goddess mentioned by *Euripides*. Pag. 44. for Nor it is, r. Nor is it. Pag. 66. lin. ult. for to found, r. to be found. Pag. 68. for a modern invention, r. a more modern invention. Pag. 94. r. *Dulcis & alta quies, placidaque simillima morti.*



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A.

- A** Camas the Son of *Theseus* v. 237, 901.
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